34 PAGES ON OUTDOOR PICTURE-TAKING

PHOTOGRAPHY

JULY, 1954
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The magazine of POPULAR PHOTOGRAPHY

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JULY 1954

VOLUME 35, NUMBER 1

PHOTOGRAPHY

INCLUDING camera AND American PHOTOGRAPHY

This cover by Glen Fishback is a prize winner of the 1953 Ansco Color Contest. Fishback used a Rolleiflex, daylight type Ansco Color Film, set his aperture at f/2.8, shutter speed at 1/500 sec, and told his daughter Judy, the model, what to do. He panned his camera with action as she and the dog ran.

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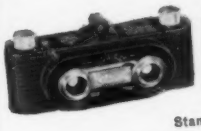

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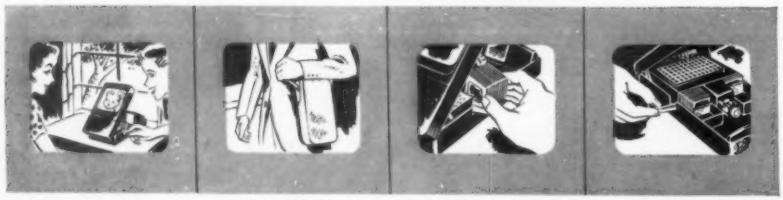

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letters to the editor

Deschin Digest

I really appreciated your condensation of Jacob Deschin's book *(35-mm Photography)* in the May issue. As a miniature fan, I'm somewhere between a novice and "experienced," and I learned a lot from those 24 pages. I'm going to buy the book too, to get all the pictures that go with the text. Keep up the book digests; they're a bonus I always welcome!

Doris McDonough
Washington, D. C.

Errors in Arrows

I wonder how many other readers will detect a slight error that crept into your May issue on pages 46-47 *(Camera Club Prints of the Year)*? It seems to me that the captions for these two pictures have been reversed. Am I right?

C. Wesley Brewster
Syracuse, N. Y.

• *Reader Brewster was one of several who noticed that the photograph by Chester A. Smith was credited to Joseph W. Marshall, and vice versa. The arrows relating captions to pictures were wrongly positioned. Apologies to photographers Smith and Marshall.*—Ed.

That Gowland Cover

Peter Gowland is a versatile guy! I thought he did nothing but cheesecake, and now he comes along with a striking experimental color shot on your May cover. It reminds me of some of the Erwin Blumenfeld covers you've used in the past, yet it isn't imitation. Glad to see you using something so unusual and imaginative.

Paul K. Wilson
Houston, Texas

For my money, that May cover was a clinker. Gowland had better stick to full figures and stay away from faces. Why not use something with more human interest? Not necessarily a bathing-suit shot, either; there are other subjects that make good covers. Kids and dogs, for instance.

Doug Browne
Boise, Idaho

• *You mean like this month's cover?* —Ed.

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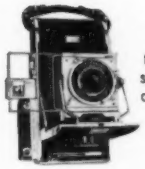

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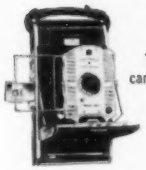

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Polaroid Corporation, Cambridge 39, Mass.

Dowling's FIFTH AVENUE

The superb, 35-mm., single-lens, reflex 1954 PENTACON has the entire photographic world talking!

The Pentacon is one of the world's finest cameras. Beautifully designed and sleek in appearance, the Pentacon is a delight to own, a pleasure to use. The popular single-lens, reflex system gives you the exact picture you see in the viewfinder. The large, brilliant, prism finder permits exact picture composition and eye-level focusing, furnishing an upright image, sides unreversed.

Pentacon with	Total	10% Down
50-mm., f/2.8 fully automatic Westanar	$249.50	$24.95
58-mm., f/2 preset Biotar	249.50	24.95
50-mm., f/1.5 preset Angenieux S21	299.50	29.95
Eveready leather case	15.00	
Set of 3 extension tubes	15.00	
Microscope adapter	25.00	

LENSES FOR PENTACON, CONTAX-S, CONTAX-D LISTED IN OPPOSITE COLUMN

DOWLING'S FIFTH AVENUE IS YOUR HEADQUARTERS FOR FINEST SINGLE-LENS, REFLEX CAMERAS
THE LATEST, MOST ADVANCED EQUIPMENT CAN BE YOURS NOW AT LOWEST PRICES IN YEARS
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TRADE-INS ARE WELCOMED. OUR TOP ALLOWANCE MAY MORE THAN COVER YOUR DOWN PAYMENT.

The amazing 35-mm., single-lens. reflex 1954 PRAKTIFLEX FX offers you great value at a phenomenal, low price.

The Praktiflex FX offers exceptional value indeed! It has lens interchangeability, built-in flash and a focal plane shutter with speeds ranging from 1/500 to ½ second and bulb.

Praktiflex FX with	Total	10% Down
50-mm., f/2.8 Isco Westar	$ 99.50	$ 9.95
58-mm., f/1.9 preset Primoplan	139.50	13.95
50-mm., f/2.8 fully automatic Westanar	139.50	13.95
50-mm., f/2.8 preset Zeiss Tessar	139.50	13.95

SPECIAL OFFER FOR LIMITED TIME ONLY. Save $30.65 on a Praktiflex FX; 50-mm., f/2.8 Westar lens; 105-mm., f/4.5 telephoto; a leather eveready camera case; and Praktiflex flashgun for **$139.50 or $13.95 down.** (List $170.15). The renowned 50-mm., f/3.5 Zeiss Tessar can be substituted for the Westar for $30 more.
Leather eveready camera case, **$10.95.** Zeiss Prism Viewfinder, **$29.95.** Set of 3 extension tubes, **$15.00.** Microscope adapter and 2 extension tubes, **$25.00.**

LENSES FOR PRAKTIFLEX LISTED BELOW

The sensational, revolutionary, 35-mm., single-lens, reflex. 1954 AUTOMATIC EXAKTA VX with fully automatic lenses, the most important photographic advance in recent years, is now available from Dowling's

If there ever was a camera that contained everything anyone could want, the new, 35-mm., Automatic Exakta VX is it! The camera comes with the long-awaited, superb, fully automatic preset diaphragm lenses that have advanced single-lens, reflex photography far beyond previous levels. The fully automatic lens speeds picture taking and eliminates the bother of closing the lens manually after focusing. One pressure of the release button automatically closes down the lens diaphragm to a preset aperture and releases the shutter at the same time. The Automatic VX also incorporates other body refinements: an improved film-advance, shutter-cocking and exposure-counter mechanism; redesigned rewind mechanism for easier operation; improved shutter mechanism so that exposures can be made with waist-level finder hood folded; new shutter lock to prevent accidental exposure. The Automatic VX also has all the other invaluable Exakta advantages that make the camera the most versatile in the world, such as the single-lens, reflex system that gives you the exact picture you see; interchangeability of lenses and viewfinders; focal plane shutter; 29 speed settings ranging from 1/1000 to 12 seconds; coupled film transport and shutter cocking; cartridge-to-cartridge film feed; and a built-in knife.

Automatic Exakta VX with lenses indicated below	Waist-level viewfinder Total	Waist-level viewfinder 10% Down	Split-image Penta Prism Total	Split-image Penta Prism 10% Down
50-mm., f/2.8 fully automatic Isco Westanar	$239.50	$23.95	$296.50	$29.65
50-mm., f/1.9 fully automatic Schneider Xenon	341.70	34.17	398.70	39.87
50mm., f/3.5 Zeiss Tessar	199.50	19.95	259.50	25.95
50-mm., f/2.8 preset diaphragm Zeiss Tessar	259.50	25.95	316.50	31.65
58-mm., f/1.9 preset Meyer Primoplan	269.50	26.95	326.50	32.65
75-mm., f/1.9 preset Meyer Primoplan	299.50	29.95	356.50	35.65
58-mm., f/2 preset diaphragm Zeiss Biotar	335.00	33.50	392.00	39.20
50-mm., f/1.5 preset diaphragm Angenieux S21	359.50	35.95	416.50	41.65

ALL LENSES ARE COATED. LENSES BELOW ARE AVAILABLE WITH MOUNTS FITTING ANY 35-MM. MODEL OF THE EXAKTA, PENTACON, CONTAX-S, CONTAX-D, PRAKTICA OR PRAKTIFLEX CAMERAS, SO PLEASE SPECIFY TYPE OF CAMERA WHEN ORDERING.

FULLY AUTOMATIC PRESET DIAPHRAGM LENSES	Total	10% Down
50-mm., f/2.8 Isco Westanar	$ 69.50	$ 6.95
50-mm., f/1.9 Schneider Xenon	169.50	16.95
WIDE-ANGLE LENSES		
28-mm., f/3.5 Angenieux Retrofocus R11	120.00	12.00
35-mm., f/2.5 Angenieux Retrofocus R1	99.50	9.95
40-mm., f/4.5 Zeiss Tessar	75.00	7.50
40-mm., f/3.5 Steinheil Cassaron	49.50	4.95
40-mm., f/4.5 Meyer Helioplan	49.50	4.95
LONG FOCAL LENGTH LENSES		
85-mm., f/2.8 Steinheil Culminar	65.00	6.50
90-mm., f/2.5 Angenieux Y1	84.50	8.45
100-mm., f/2.8 Meyer Trioplan	75.00	7.50
135-mm., f/2.5 Angenieux P2	169.50	16.95
135-mm., f/2.8 preset Steinheil Quinar	149.50	14.95
135-mm., f/3.5 Angenieux Y2	75.50	7.55
135-mm., f/4 Zeiss Triotar	75.00	7.50
135-mm., f/4.5 Steinheil Culminar	60.00	6.00
150-mm., f/5.5 Meyer Tele-Megor	55.95	5.60
180-mm., f/5.5 Meyer Tele-Megor	82.95	8.30
250-mm., f/5.5 Meyer Tele-Megor	132.15	13.22
400-mm., f/5.5 Meyer Tele-Megor	199.50	19.95
HIGH-SPEED LENSES		
50-mm., f/1.9 Schneider Xenon with click stops	120.00	12.00
50-mm., f/1.5 preset Angenieux S21	165.00	16.50
90-mm., f/1.8 Angenieux P1	149.50	14.95

1954 (ANNIVERSARY MODEL) COUPLED RANGEFINDER AUTOMATIC EDIXA

An exceptional value! This 35-mm. camera has an automatic lever that advances film, cocks shutter, prevents double exposure and moves exposure counter; coupled, split-image rangefinder; f/2.8 coated lens; Pronto shutter; built-in flash contacts; body shutter release; direct optical viewfinder; speeds to 1/200 second. Edixa Anniversary Model C is a wonderful buy at **$49.95 (or $4.99 down).**

The famous, 35-mm., single-lens, reflex 1954 EXA is a streamlined version of of the Exakta.

Now you can have all the advantages of a 35-mm., single-lens reflex in a camera so simple to operate even a child can get wonderful pictures. It is the ideal camera for the Sunday photographer, for carrying in a purse or pocket, for anyone who wants professional results without learning technique, for a photographer who wants to "grow up" to an Exakta, for man, woman and child.

Exa with waist-level finder and	Total	10 % Down
50-mm., f/2.8 Westar	$ 85.00	$ 8.50
50-mm., f/3.5 Zeiss Tessar	109.50	10.95
50-mm., f/3.5 preset Tessar	149.50	14.95
50-mm., f/2.8 fully automatic Westanar	129.50	12.95
with Penta Prism	159.50	15.95

SPECIAL LIMITED OFFER. EXA COMBINATION OUTFIT AT A $30 SAVING. Exa with 50-mm., f/2.8 Isco Westar, 105-mm., f/4.5 Steinheil telephoto, B. C. flashgun, leather eveready camera case (regularly $159.40) at special price of **$129.40 or $12.94 down.**

DOWLING'S FIFTH AVENUE's reputation for integrity and service is world-wide. Discriminating, informed photographers all over the world turn to Dowling's for advice on their photo problems and buy from us with confidence. The reason, of course, is that we guard our reputation jealously by doing unto others as we would have them do unto us. Your inquiry is our most important inquiry. The sale we make to you is our most important sale. When you write to us, you become a member of the Dowling family and we cannot do enough for you. Our reputation and desire to make and keep you a member of our family are your constant assurance of devoted service and satisfaction. We welcome your inquiries and the opportunity to be of service to you, whether you want to buy now or later. If you have not yet experienced the famous Dowling courtesy and personal attention, we invite you to write us today.

Dowling's 175 FIFTH AVE., NEW YORK, N. Y.

Be one of the first to own and use the long-awaited 2¼x2¼ EXAKTA 66 single-lens, reflex camera

Photographers have been waiting impatiently for this camera for several years. Now, Dowling's is privileged to take advance orders for this fabulous camera. If you place your order now, you will be among the first to get and use the thrilling new Exakta 66. The 66 uses #120 film and furnishes 12 exposures on a roll. It has many new features and many of the same features and advantages of the 35-mm. Exakta, including: interchangeability of lenses from 56 mm. to 400 mm. in focal length; interchangeable backs for different kinds of film or rapid film change; regular and electronic flasn synchronization with time delay adjustable from 0-20 milliseconds; automatic coupled film advance and shutter cocking; double exposure mechanism; speeds ranging from 1/1,000 to 12 seconds. Exakta 66 with with 80-mm., f/2.8 preset diaphragm Zeiss Tessar **$299 (tentative price) or $29.90 down.**

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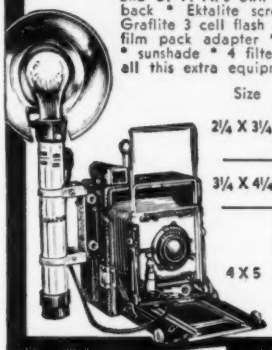
1954 *Pacemaker* GRAPHIC OUTFITS

All brand new, latest models, with both factory guarantee and D. F. A.'s own guarantee. Outfits include: * Graflok back * Ektalite screen * Kalart coupled rangefinder * Graflite 3 cell flash gun * deluxe carrying case * Graphic film pack adapter * 6 cut film holders * adapter ring * sunshade * 4 filters * 3 boxes cut film. Prices include all this extra equipment! Easy payments available!



Size	Coated Lens in Shutter	Speed Graphic	Crown Graphic
2¼ X 3¼	101mm Ektar f/4.5 (1/800 sec.)	$319.	$283.
	105mm Schneider Xenar f/3.5	325.	288.
	105mm Zeiss Tessar f/3.5	333.	296.
	105mm Ektar f/3.7	335.	299.
3¼ X 4¼	135mm Schneider Xenar f/4.7	317.	275.
	127mm Ektar f/4.7	327.	289.
	135mm Zeiss Tessar f/4.5	347.	305.
4 X 5	135mm Schneider Xenar f/4.7	317.	275.
	135mm Optar f/4.7	332.	286.
	127mm Ektar f/4.7	332.	288.
	135mm Zeiss Tessar f/4.5	347.	307.
	150mm Zeiss Tessar f/4.5	357.	314.
	150mm Schneider Xenar f/4.5	357.	314.
	152mm Ektar f/4.5	353.	314.
	135mm Schneider Xenar f/3.8	363.	323.
	150mm Zeiss Tessar f/3.5	418.	374.

It's here! The incomparable new 1954 *Leica* M-3

Leica M-3 w/ Elmar coated f/3.5 lens $348. Cash or $34.80 Down
Leica M-3 w/ Summicron coated f/2.0 lens 447. Cash or 44.70 Down
Leica M-3 w/ Summarit coated f/1.5 lens 468. Cash or 46.80 Down

LEICA M-3 ACCESSORIES

Summaron-M coated 35mm f/3.5 lens	$ 99.00 Cash or	$ 9.90 Down
Elmar-M coated 90mm f/4.0 lens (standard mt.)	93.00 Cash or	9.30 Down
Elmar-M coated 90mm f/4.0 lens (collapsible)	150.00 Cash or	15.00 Down
Hektor-M coated 135mm f/4.5 lens	141.00 Cash or	14.00 Down
Leica Meter-M	30.00 Cash or	3.00 Down
Eveready Case for M-3 with meter attached	15.00 Cash or	1.50 Down

OTHER SUPERB NEW LEICA PRODUCTS

Stemar (Leica Stereo), complete	$297.00 Cash or	$29.70 Down
Valoy II Enlarger	96.00 Cash or	9.60 Down
Leica IIf with Elmar coated f/3.5 lens	$177.00 Cash or	$17.70 Down
Leica IIf with Summaron coated f/3.5 lens	216.00 Cash or	21.60 Down
Leica IIIf with Elmar coated f/3.5 lens	237.00 Cash or	23.70 Down
Leica IIIf with Summaron coated f/3.5 lens	276.00 Cash or	27.60 Down
Leica IIIf with Summicron coated f/2.0 lens	336.00 Cash or	33.60 Down
Leica IIIf with Summarit coated f/1.5 lens	357.00 Cash or	35.70 Down

3-D HEADQUARTERS!

Revere "33" coated f/3.5's $174.50 Cash or $17.45 Down. Stereo Realist, coated f/3.5's $159 Cash or $15.90 Down; Stereo-Realist, coated f/2.8's $198.50 Cash or $19.85 Down. Wollensak "10", coated f/2.7's $199.50 Cash or $19.95 Down. Kin-Dar, coated f/3.5's $99.50 Cash or $9.95 Down. Stereo-Realist Projector "81" $449.50 Cash or $44.95 Down.

1954 CONTAX IIA and IIIA

New full synchro models! IIA with Sonnar coated f/2.0 lens $336. Cash or $33.60 Down; or with Sonnar coated f/1.5 lens $367. Cash or $36.70 Down. For Contax IIIA with built-in exposure meter add $45. Cash or $4.50 Down.

1954 ZEISS *Contessa 35*

Elegant pocket companion. Weighs only 21 ounces. Coupled rangefinder, built-in exposure meter. Equipped with renowned Opton Tessar coated f/2.8 lens in full synch' Compur Rapid M-X shutter with speeds to 1/500th second. $142. Cash or $14.20 Down.

1954 RETINA IIA

Compact, precise and reliable . . . perfect for travelling light! Full M-X flash synch', rapid film advance lever. With Schneider Xenon coated f/2.0 lens $127.50 Cash or $12.75 Down.

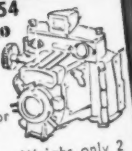
new 1954 ZEISS CONTAFLEX

Ground-glass eye-level focusing is combined with split image rangefinder. Its superb Tessar 45mm f/2.8 coated lens, with Synchro-Compur full M-X shutter, has fully automatic diaphragm! Exceptional value at $169. Cash or $16.90 Down.

1954 *Linhof* Super Technika Cameras

4 x 5 model with Multi-focus rangefinder and 127mm Xenar coated f/4.7 lens in M-X shutter $359.75 Cash or $35.97 Down. Linhof 2¼ x 3¼ outfit with multifocus rangefinder and 3 lenses complete $575. Cash or $57.50 Down.

new 1954 omega 120 Camera



Human-Engineered for natural 2-hand operation. Weighs only 2 lbs. 9 oz. Gives 9 2¼ X 2¾ negatives on 120 roll. With Omicron coated f/3.5 lens in Rapax synch' shutter $247.50 Cash or $24.75 Down.

1954 POLAROID *Land* Cameras

Polaroid Model "95" $89.75 Cash or $8.97 Down; or deluxe Polaroid Pathfinder Model "110" with coupled rangefinder and Wollensak coated f/4.5 lens $249.50 Cash or $24.95 Down.

1954 HASSELBLAD

Superlative 2¼X2¼ single lens reflex with crisp Ektar coated f/2.8 lens. Model "1000-F" speeds to 1/1000th sec. $379.50 Cash or $37.95 Down. Model "1600-F" speeds to 1/1600th sec. $476. Cash or $47.60 Down.

1954 Rolleis

Rolleicord IV with Xenar f/3.5 lens $149.50 Cash or $14.95 Down; Rolleiflex 2.8C with Xenotar f/2.8 lens $309.50 Cash or $30.95 Down—cases included. Rolleimarin $399.50 Cash or $39.95 Down. New Rolleiflex f/3.5 models, 2.8C with Zeiss lens, Rolleimeter now also available—order today!

1954 TDC *Stereotone* TAPE RECORDER

Full concert hall high fidelity! Big 10" console-type 2-way speaker, yet self-contained and portable. Dual speeds—2 hour play. Only $229.50 Cash or $22.95 Down.

new BOLEX H-16 Supreme

New model . . . just released! Complete with 3 top Kern lenses: Switar 1" f/1.4, Switar 16mm f/1.8, Switar 50mm f/1.4—plus compartment case $824. Cash or $82.40 Down. Bolex H-16 Leader with Lytar 1" f/1.9 lens $269.50 Cash or $26.95 Down.

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Save up to 18% on the price of filters or wallet separately—ask for an ENTECO THREE FILTER KIT!

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FILTER ONLY	1.60	2.00	2.50	4.50
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ENTECO Filters make better pictures. For example, their precise transmission (proper spectral absorption) means perfect color balance for your transparencies. Yes, they give you better pictures—and they can "take it," too! Hot or cold, wet or dry, you're safe with ENTECO Filters. They'll withstand temperatures from minus 90° to plus 160° F. and they're 100% moisture-resistant by Signal Corps tests... Say ENTECO! The cost is so little, you might as well have the best.

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tools and techniques

by Norman C. Lipton

A round-up of recent developments and significant trends

Zoom lens for 8-mm cine cameras was introduced by Paillard at Chicago Show.

The 1954 Chicago Trade Show of the Master Photo Dealers & Finishers Association last March was one of the most lavish and exciting displays of photographic equipment that the industry has ever been invited to witness. Unlike past MPDFA shows, where a particular type of product or trend tended to stand out, this year's event was typified by booming activity throughout the entire field—in domestic as well as imported cameras; in color and in stereo; in sound movies, projectors and screens, darkroom accessories, and lighting gear. As we prepare this summary report two full weeks after the close of the Chicago show, a dozen impressions of what we saw and heard there seem worthy of special mention:

1. The influx of attractively priced stereo equipment climaxed by E-K's introduction of their new scale-focusing **Kodak Stereo Camera** with 35-mm *f*/3.5 lenses—intended to sell for "about $85." (A comprehensive description of the important 3-D innovations at the show appeared in the **Stereo Today** department of the June issue of PHOTOGRAPHY—last month.)

2. The speed with which the principle of **G.E.'s M-2 Flashbulb** with pinless miniature base (described in the February issue of PHOTOGRAPHY) has been taken up by the industry. All but one of G.E.'s competitors showed tiny 10-cent flash lamps of the same type at Chicago, while a number of equipment manufacturers introduced high-efficiency miniature reflectors for these lamps designed to G.E.'s specifications.

3. The warm response of professional dealers to the Simmon Brothers' first camera—the radically new **Omega 120.** (This civilian version of a U. S. Navy combat camera was described in an article in the June issue of PHOTOGRAPHY.

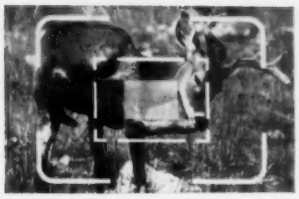
4. The enthusiastic reception accorded the new **M-3 Leica** by Leica-franchised dealers, who were invited to inspect the camera at private meetings in the E. Leitz suite at the convention hotel. (For reasons of protocol, the camera could not be described in the American press nor displayed to the trade at large until it made its official debut at the Photokina exposition in Cologne, on April 3—two weeks after the close of the Chicago show. The camera was fully described in PHOTOGRAPHY last month.)

5. The continuing flow of new, improved equipment from Japan as evidenced by (a) a broad expansion of the **Canon 35-mm camera** line to include new simplified camera models, new lenses, copying and photomicrographic equipment, and miscellaneous accessories which fill a catalog that is the closest thing yet to the comprehensive Leica catalog issued by E. Leitz, Inc., New York; (b) introduction by Kanematsu New York, Inc., of **Minolta cameras** in 35-mm, twin-lens reflex, and rollfilm format; (c) addition of a **Koniflex** twin-lens reflex camera to the Konica camera line; (d) introduction of the new crank-operated fully-automatic **Aires Automat** twin-lens reflex camera, priced at $174.50 with 75-mm *f*/3.5 Nikkor lens, but without Eveready case; (e) announcement by Nikon, Inc., of five new **Nikkor lenses** for 35-mm cameras, including a 25-mm, *f*/4 which affords an unprecedented wide-angle view—84 degrees of arc. Twenty-eight-mm lenses covering 76 degrees had previously been the shortest focal length available here in the 35-mm still-camera field.

Smartly-styled Kodak Stereo Camera designed to sell for "about $85" confirmed importance of current 3D boom.

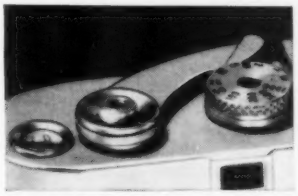
6. The vigorous response of photographic manufacturers in Germany to the challenge of their Japanese and American competitors. Improved models of the **Contax IIa, Contax IIIa, and Voigtlander Vitessa;** the new **Super Ikonta IIIB,** the assortment of the new lenses by **Rodenstock Schneider, Voigtlander, Zeiss Opton,** and **Tewe**—all these typified this new

Something marvelous has been added to the Leica line . . . a brand-new Leica to top the If, IIf and IIIf models. The Leica M-3 is a little larger and heavier than other Leicas. And it will outperform *any* camera.

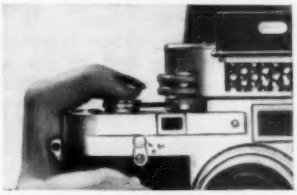


You get what you see. Look in the range-finder-viewfinder. A bright line marks off the field of view for a 50mm lens. Change lenses and new fields of view are outlined. Parallax is compensated for automatically.

You change lenses faster. Only ⅛ twist of the wrist to: remove one lens; replace with another. There are 6 new M-3 lenses: in 35mm, 50mm, 90mm, 135mm. Reflex housings and longer focal length lenses available.



You wind with your thumb. On the M-3 there's a winding lever instead of a knob. Two short, swift strokes advance the film and cock the shutter. The exposure counter advances and resets itself automatically.



You take the picture. The shutter dial sets the correct synchronization for bulbs or strobe. The shutter release is in a recessed cup to prevent accidental pictures. Only a little pressure releases it. Built-in self-timer.

You can set it at almost any speed. The single shutter speed dial has all speeds from 1 to 1/1000 of a second. From 1/50 to 1/1000 you get accurate exposures *between* stops. New Leica-Meter couples to the M-3.

MEET THE NEW

LEICA M-3

Introducing the great new, super-automatic Leica M-3 — its superb simplicity commends it to both professional photographers and critical amateurs.

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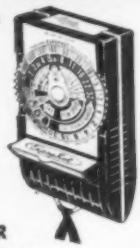

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☐ **FREE COLOR ENLARGEMENT**
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Best value for top quality color prints—from your 35MM color transparencies ONLY.

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Made from factory-fresh brand new Ansco film. Do not confuse our quality reloads with other types offered that are made from short ends of outdated movie film. Your Money Back If Not Completely Satisfied. Daylight ASA or Tungsten.
20 exp. $1.50—5 for $6.95—SAVES YOU 55¢

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Fast service, superb salon quality glossy prints
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competitive attitude. We couldn't help but notice Horst Franke, proprietor of Franke & Heidecke of Brunswick, spending many long hours at the Burleigh Brooks booth meeting Rollei camera dealers and finding out first-hand what had to be done to maintain his products' preeminence in the twin-lens reflex camera field. A factory representative from Linhof at the Kling Photo Corp. exhibit and a number of other visiting delegates whom we didn't have the privilege of meeting made a very imposing task force.

7. The trend toward **dry-battery powered** portable speedlight units—to the point where wet-cell units are an all-but-forgotten minority.

8. The continuing boom in low- and medium-priced **tape recorders and sound synchronization** systems by which commentaries and musical backgrounds can be added to 8- and 16-mm movie showings as well as slide screenings.

9. The short- and long-range planning of the **Revere Camera Company**—the former represented by their new three-way automatic projector and tape recorder innovations; the latter, by the announced policy of their recently acquired **Wollensak Optical Co. affiliate:** to market a line of blue-ribbon stereo, movie camera, and projection equipment on which the highest quality standards will be maintained and on which fair-trade pricing will be rigidly enforced by the coordination of manufacturing schedules with actual consumer demand.

10. The vigorous competition in the low-cost flash-camera field between **Kodak's Duaflex III** Kodet model and Ansco's Raymond Loewy-designed **Anscoflex** and also between the Duaflex III *f*/8 Kodar model and the **Argus Super 75**—all brand-new cameras.

11. Availability at long last of zoom-type variable-focal length lenses for 8-mm movie cameras: Paillard Products introduced the **SOM Berthiot Pan Cinor** lens with a focusing range from 12½ to 36-mm (2½ feet, minimum focusing distance) in "D" mount for all 8-mm cameras, at $219.50; while Zoomar, Inc., demonstrated a domestic product of their own design with precisely the same specifications and a price as yet unannounced.

12. Our personal conviction that the **MPDFA Trade Show,** representing the best photographic manufacturing achievement throughout the world, regardless of the country of origin, is the only World's Fair of Photography deserving of the name, even though the sponsoring Association modestly declines the title.

●

And here are details of some of the interesting new products shown:

The **Schneider Symmar** lens is a 6-element convertible in a Synchro-Compur Rapid shutter—available in 135-, 150-, and 300-mm focal lengths for 4x5, 5x7, and 8x10-inch cameras respectively. When the 3-element front assembly is removed from the shutter mount, the focal length of the lens is doubled and the maximum aperture reduced by approximately two full stops. Thus, the 135-mm model is rated at *f*/5.6 complete and at *f*/12 when it functions as a 270-mm lens with its front assembly removed.

The **Bolsey** and **Votar** high-efficiency reflectors for miniature pinless base M-2 flashbulbs are unique in that they fit into the bayonet-base reflector sockets in which midget flashbulbs are normally used—in other words, you use a reflector within a reflector. They're priced at $1.65 and $1.10 respectively . . . For using these tiny lamps in standard reflectors, the **Harwood M-2 Bulb Adapter** No. 110 for bayonet sockets was introduced, at 25 cents; No. 111 for medium-screw base sockets, at 45 cents.

●

The **Revere Automatic Projector** for 2x2-inch slides, which was pre-viewed in the Company's suite at the convention hotel and not shown on the floor, is novel in looks, and extremely versatile. It's built along the lines of the Revere 444 slide projector, but it's slightly larger and the lamp burns in an upright position. The ventilation system blows the air out sideways. Slides are loaded for projection in magazines holding 24, 30, or 60 slides; magazines can be hooked together in trains. The 3-way projector operation can be (1) fully automatic, (changing slides every 15 seconds), (2) semi-automatic (projecting slides in a predetermined order by means of a remote-control push-button switch), or (3) manual (slides loaded in the magazines are selected for showing in any desired order—by number). It features a built-in pointer to demonstrate any particular portion of the screen image. It will be supplied some time in June or July with a 500-watt lamp and 5-inch *f*/3.5 lens focused by rack and pinion for somewhere between $100 and $125. Lenses and projection lamps, the latter ranging from 200 to 750 watts, are both interchangeable.

●

Price reductions on the **Bolex H-16 and H-8 Leader** cameras of $30.00 and $32.50 respectively and of $125.50 in the **16-mm Pan Cinor** zoom-type vari-focal lens were accompanied by an improved model of the Bolex H-16 named the **"Supreme."** The new three-lens turret which locks in three positions for focusing of individual lenses has a built-in turret lever to facilitate rotation of the lenses and a built-in filter slot equipped with six filter holders and four gelatin filter sheets. Also introduced were a 16-mm **Switar Visifocus** wide-angle lens for all 16-mm cameras, with a maximum aperture of *f*/1.8; also a 2-inch Switar Visifocus *f*/1.4 for 16-mm cameras, and a 5½-mm *f*/1.8 Switar wide-angle lens for 8-mm cameras.

●

Willoughbys' new **Panascope Dimensional Viewing Screen** had to be seen to be believed. The unit is made of unbreakable plastic. The projected image can be clearly seen from either side of the screen, and it is not affected by the brightness of prevailing room light. The viewing surface is 12x16 inches, and the entire unit is quite portable, suitable for tripod, stand, or table use. The price is $29.50 with carrying case.

●

In recognition of the skin-diving fad, underwater camera housings for the Automatic Rolleiflex and for the Leica, models 1*f*, 2*f* and 3*f* were shown by the

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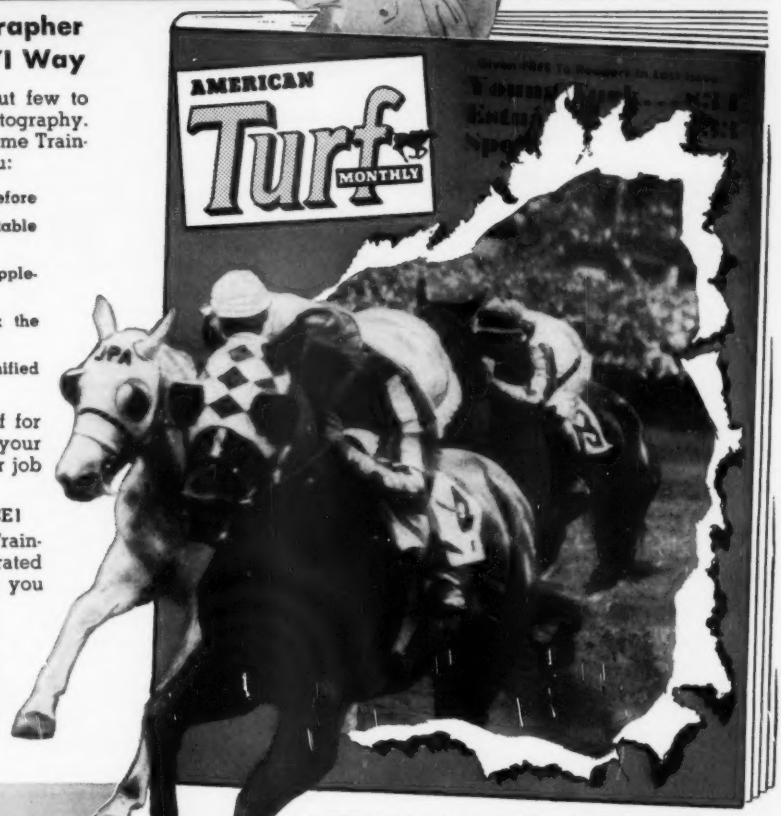

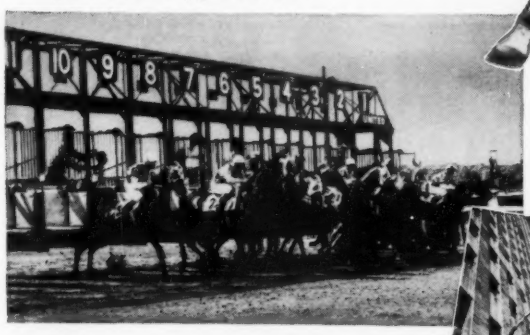

VETERANS: IMPORTANT DATE AHEAD!

This coming Aug. 20th is the last chance for thousands of Veterans to get photographic career training, with the Government paying the bills. Don't delay. Enroll before it is too late. Write or come to see our Veterans' Counselor for full details. He is at your service without cost or obligation. Do it NOW!

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some "off-color" remarks

When that "prize" shot finally arrives from the processing lab, after anxious waiting, and its color is somehow all "off" . . . what do you blame? Is it the film . . . the processing lab . . . . your equipment . . . or you?

Generally, it's a combination of you and your equipment that is at fault. First, you probably weren't aware of the limitations of your camera and lens. You spent a lot of time deliberating, studying the subject, camera angles, lighting, exposure . . . all the "big" factors . . . *but never gave a thought to your camera shutter!*

Do you know whether the 1/100th second speed on your shutter consistently delivers just that, or 1/75th . . . or 1/60th? (Even a consistently inaccurate shutter is O.K. if, with a little experimentation, you compensate your diaphragm opening for the percentage of shutter inaccuracy.)

Another factor which enters into the problem of shutter accuracy is the rate of travel of the focal plane "curtains" . . . a trouble spot encountered in many "35's" with this type shutter. While not a major problem in Black & White photography, it is amplified by the narrow latitude (sensitivity to exposure changes) of Color film. How can you be certain that the rate of travel in your shutter is consistent . . . for even overall exposures of your frame?

Remember that the human eye easily will perceive a 5% variance in the colors of a Color shot, while it often misses as much as 10% variation in shades between black and white! Go a step further and consider the extremely narrow latitude of Color film, where 1/3 stop is considered a major light factor. Compare that with the wide latitude of Black and White film, and you can see the importance of shutter accuracy in Color photography. *Traditional Canon precision insures consistent performance of the Canon focal plane shutter!*

YOUR "COLOR-CORRECTED" LENS . . .

This is a popular expression, but what does it really mean? Most lenses today are color corrected . . . *to a degree!* Even the simple doublet lens will record a color scene on Color film. There is a wide area though, between the "color-corrected" lens, and the true Apochromat (free from chromatic and spherical aberration).

When a light wave emerges from a lens, it is bent, or refracted at a certain angle. Different colors bend at different angles. That is the principle that produces the rainbow . . . where light rays reflecting off the lens-like surfaces of the moisture droplets in the air, are bent at different angles, thus separating the various colored rays that form the rainbow. Rainbows are thrilling to observe in the skies, but their principle plays havoc with a lens that has no chromatic correction. In this lens, each of the color bands focuses on a slightly different plane, the violet (or blue) band focusing closest to the lens. Infinitesimal in measure, it results in a fuzzy, color-fringed image on Color film. This can be corrected in the design and manufacture of the lens!

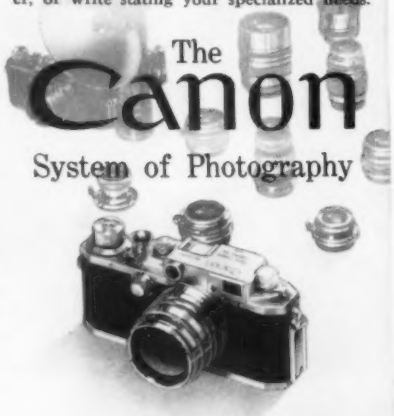
First, the design must combine the most advanced concepts of optics . . . the result of engineering theory and mathematical calculation. In manufacture, skilled optical craftsmen must combine a number of rare element glasses, the combination of which corrects the various colors to focus on a single plane, at a single pinpoint. Then, a series of exhaustive tests must be performed on each lens, after hand assembly in their multi-metal barrels. Only with stringent standards of quality, and prompt rejection of a lens below these standards . . . at every level of testing . . . can the Apochromat be produced.

THE HUMAN ELEMENT . . .

In color photography, there are many variables that enter, such as your own color perception, illumination, reflection, sensitivity of color film, processing, exposure, even the method of viewing. However, all of these factors can either be controlled, or compensated for, with a basic knowledge of the nature of color, effect of filters, choice of illumination, etc.

The human eye's sensitivity to color difference also varies to a great degree. Such relative factors as our physical condition, our experience, our powers of reason . . . all affect our perception of color. In a room artificially illuminated, we see a piece of paper and call it "white". It probably is yellowish, reflecting the yellowish electric light, or perhaps red or green, depending on the color of the surrounding reflecting areas. While we see it white, the camera eye sees it as color, and records it honestly. Since the lens is the unvariable, the uncompromising factor . . . it is imperative that your camera be equipped with the lens which will faithfully record the true color of the subject. In the final analysis, no color results can surpass the quality of the tools you use. *The name "Canon" vouches for the unvarying excellence of the photographic tool you are about to buy.* It is a symbol of quality the world-over.

For the amateur, professional, industrial or scientific user of photography in color, Canon is a requirement. Its system of 130 integrated components offers unlimited vision, boundless horizons to its user. See the Canon System of Photography at your dealer, or write stating your specialized needs.



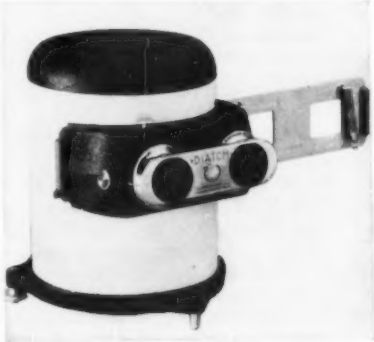
This is part of a series of articles devoted to simple information on complicated aspects of photography. Our article, "Diseases of the *Common* Lens" is available on request.

CANON SALES CO., INC. • 67 Wall Street, New York 5, N.Y.

respective importers, E. Leitz, Inc. and Burleigh Brooks. **AKG Leica Housing,** made in Austria, was developed by Hans Hass, famous European underwater explorer. It is good to a depth of 300 feet without pressurization, and lists at $366. The Rolleiflex housing, named **Rolleimarin,** is made by Franke & Heidecke, and is said to have passed Mr. Hass' most rigorous tests; it offers the same readily-operated external controls as the Leica Housing in addition to providing flash facilities through an auxiliary watertight flash extension unit. It has been successfully tested for depths down to 330 feet, and will be available for somewhere around $300.

•

Aside from the new Kodak Stereo Camera, the most talked-about development in 3-D equipment was the Seton Rochwite-designed **Kin-Dar Stereo Camera,** featuring a coupled coincidence-image rangefinder and priced at only $99.50 . . . Economy was the byword, too, in the case of the $79.95 **Diatom Stereo Projector** made by Herman Schneider & Co. of Hamburg and imported by General Photographic Supply Co.



Simple Diatom Stereo Projector has single lamp, is cooled by convection.

of Boston. The all-metal cylindrically-shaped unit employs a single T-10, 100 or 200-watt lamp and a pair of individually focused 50-mm *f*/2.8 projection lenses with convection cooling.

•

Kling Photo Products, newly appointed U. S. distributors of the Minox subminiature camera, introduced the **Minox III-S** with internal "X" flash synchronization; also a ball-jointed table tripod for the Minox camera which collapses into a 9-inch tube, and an attachment that makes it possible to shoot telephoto pictures with the Minox camera through one of the eyepieces of a pair of binoculars.

•

Promicrol, British fine-grain developer, is now being offered by Eagle Photo Supply, New York, in 1 quart and 1 gallon units at $2.00 and $5.00 respectively in addition to the odd English quantities formerly supplied; the replenisher, in a new ½-gallon unit at $3.25 in place of the unwieldly 2½-liter (88-ounce) quantity. According to dealers who called at the Eagle display, its users are legion among

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Super XX	9½" x 75'	9.50
Triple-S-Pan (1952)	9½" x 75'	9.50
Tri-X (1952)	9½" x 125'	15.50
Super XX	9½" x 200'	19.50
Triple-S-Pan (1952)	9½" x 200'	24.75
Triple-S-Pan (1952)	9½" x 390'	45.00
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THE AUTOMATIC EXAKTA VX
is the latest in a long line of achievements that have advanced Exakta Photography and increased picture-taking pleasures for camera owners. The sleek, handsome Automatic VX is an improved model of the previous VX, incorporating several important body refinements.

The new VX has a fully automatic preset diaphragm lens, a development of tremendous importance to photographers. It is destined to influence camera design and picture-taking methods for years to come. The fully automatic lens can be preset to any desired aperture. It is then opened for focusing and, when the picture is to be taken, one pressure on the shutter release button closes the lens diaphragm and releases the shutter in split-second succession. The Exakta Camera Company is proud to welcome it into the Exakta family of equipment.

The Automatic VX also has these invaluable refinements: shutter lock so exposure cannot be made by accident; improved film-advance, shutter-cocking, exposure-counter mechanism; redesigned mechanism for easier film rewinding; and improved shutter mechanism so exposure can be made with waist-level viewfinder hood sides folded. Naturally, the Automatic VX has all the other renowned and treasured Exakta features.

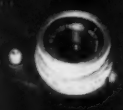
Announcing the revolutionary, fully automatic 35-mm. Exakta VX

GO MODERN—USE AN AUTOMATIC SINGLE-LENS REFLEX—GET WHAT YOU SEE

AUTOMATIC XENON

The 50-mm., f/2.8 Automatic Isco Westanar is an excellent standard lens of high definition and quality. Automatic Exakta VX with waist-level viewfinder and fully automatic Westanar $239.50
with Penta Prism, split-image rangefinder and Westanar $296.50
Automatic Westanar alone $ 69.50

The 50-mm., f 1.9 Automatic Schneider Kreuznach Xenon is a superb objective containing the finest optical glass. The high speed has been achieved without loss of critical definition. Automatic Exakta VX
with waist-level viewfinder and fully automatic Xenon $341.70
with Penta Prism, split-image rangefinder and Xenon $398.70
Automatic Xenon alone $169.50


AUTOMATIC WESTANAR

THE AUTOMATIC EXA

Now you can have all the advantages of 35-mm., automatic, single-lens, reflex photography in a camera so simple to operate even a child can use it and get wonderful pictures. The Automatic Exa is the ideal camera for the Sunday photographer, for carrying in a purse or pocket, for anyone who wants professional results without learning technique, for a photographer who wants to "grow up" to an Exakta, for man, woman and child. Viewfinders of the Exa are interchangeable with those of the Exakta and the bayonet lens mounts of both cameras are identical.

Exa with waist-level finder and 50-mm., f/2.8, fully automatic preset Isco Westanar $129.50
Exa with Penta Prism and 50-mm., f/2.8, fully automatic preset Isco Westanar $159.50

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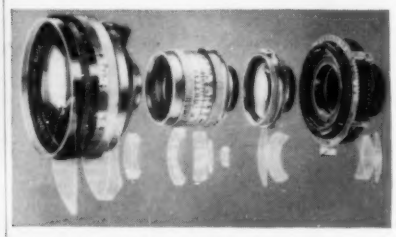
professionals throughout the country.

•

A new use for polyethylene plastic turned up at G-M Laboratories' booth—a smartly styled, flexible, and durable case for the new SKAN Quick exposure meter . . . Also offered by G-M was a new line of 100, 150, and 200-watt SKAN projectors incorporating the manufacturer's patented slide-cooling system, details of which will be discussed later.

•

Tri-purpose Lens. An advance news release from the G. Rodenstock Optical Works, Munich, Germany, tells of a unique convertible lens introduced at the 1954 Photokina in Cologne providing normal, wide-angle, and telephoto lens



Retina Heligon C lens has fixed rear element, interchangeable long-focus, wide-angle, and normal front elements.

facilities. The new lens, which was developed in cooperation with Kodak AG, Stuttgart, is called the Retina Heligon C, and is basically a 50-mm Rodenstock Heligon *f*/2 with interchangeable front elements. The latter, which are secured by precisely matched bayonet mounts, permit the lens to function as a 35-mm *f*/5.6 wide-angle and an 80-mm, *f*/4 telephoto, as well as in the role of a normal lens for a 35-mm double-frame miniature camera.

The *f*/1.0 Zeika 2-inch Elitar lens, a medium telephoto for all 16-mm cine cameras with standard "C" mount, has just been announced by Interstate Photo Supply Corp., New York. A product of Japan, this new objective is claimed to be flare-free, with a light transmission of T:0.9, based on tests made by the National Ciné Equipment and Rush Instrument Companies of New York. Resolution is claimed to measure 2,750 lines per inch on the optical axis and a minimum of 1,450 lines at 15 degrees off the axis. An adapter is available, permitting the lens to be used as a long-range telephoto on all 8-mm cameras with standard "D" mounts. Retail price: $295.

Odds & Ends. A recently disclosed communication from the Weston Electrical Instrument Co. to Alco Photo Supply, who import Ilford HP-3 film in 35-mm and 120 roll sizes, advises that random samples of the British film tested in Weston's laboratories qualify to Weston film-speed ratings of 200 daylight and 160 tungsten. These figures will be published in the next bulletin of this pioneer photoelectric meter manufacturer.—

GO MODERN--USE AN AUTOMATIC, SINGLE-LENS REFLEX AND GET WHAT YOU SEE

THE AUTOMATIC PENTACON

AUTOMATIC PENTACON WITH

50-mm., f/2.8 fully automatic preset diaphragm Westanar	$249.50
58-mm., f/2 preset diaphragm Zeiss Biotar	$249.50
50-mm., f 1.5 preset diaphragm Angenieux S21	$299.50
Fully automatic Westanar	$69.50 (plus $10 installation)

The country is going 35-mm., automatic, single-lens reflex wild! Not since the candid camera craze has there been such a switch to one type of camera. And for a good reason. Once you've tried an automatic, single-lens reflex, you can't go back to the old, obsolete way of taking pictures. The easy, fast, Twentieth Century way is the automatic, single-lens reflex way. So, this is fair warning! DON'T LOOK THROUGH THE VIEWFINDER OF AN AUTOMATIC, SINGLE-LENS REFLEX UNLESS YOU ARE READY FOR THE LATEST IN PHOTO EQUIPMENT! If you do, there'll be no hope for you. You'll have to buy one as soon as you can get the money together to enjoy the pleasure and advantages of simplified, split-second, successful photography.

One of the finest, most luxurious of the automatic single-lens reflexes is the impressive 35-mm. Pentacon, a remarkable German design and engineering feat. The Pentacon permits you to see the actual picture you are getting in the enlarged, film-size, eye-level prism viewfinder up to the split second it is taken, with complete control over composition, sharpness and depth of field. The upright image, sides unreversed, is a great advantage in sports and other fast action photography. Some of the other outstanding Pentacon features are: coupled film transport and shutter cocking; speeds from 1 second to 1/1000 with a focal plane shutter; built-in synchronization for regular and electronic flash; built-in delayed action self-timer; interchangeability of lenses ranging in focal length from 28 to 1,000 mm.; no parallax; available with a complete line of fully automatic and preset diaphragm lenses. We invite you to see the new Automatic Pentacon at your dealer.

THE AUTOMATIC PRAKTIFLEX FX

The Automatic Praktiflex FX is the latest version of the camera that has made photographic history. Now you can have the tremendous advantages of the 35-mm., single-lens, reflex system with the versatility and operating speed and ease of the fully automatic preset diaphragm lens at a price lower than that of cameras without these features. The Automatic Praktiflex FX gives you the exact picture you see on the viewfinder ground glass by means of through-the-lens focusing—no parallax, complete control of composition, sharpness and depth of field, an upright image on the group glass. An accessory prismatic finder converts your regular finder so it can be used at eye level and provides an upright image with the sides unreversed for following fast action. Other features include: interchangeability of lenses from 28 to 1,000 mm., including a complete line of fully automatic and preset diaphragm lenses; built-in synchronization for regular and electronic flash; speeds from ½ to 1/500 second with focal plane shutter; and coupled film transport and shutter cocking. We invite you to see the new Automatic Praktiflex FX at your dealer. Ask him to show it with the amazing, high-speed 58-mm., f/1.9 Meyer preset Primoplan.

AUTOMATIC PRAKTIFLEX FX WITH

50-mm., f/2.8 Isco Westar	$ 99.50
58-mm., f/1.9 preset diaphragm Meyer Primoplan	$139.50
50-mm., f/2.8 preset diaphragm Zeiss Tessar	$139.50
50-mm., f/2.8 fully automatic Isco Westanar	$139.50
Fully automatic Westanar alone	$69.50 (plus $10 installation)

THE HORVEX EXPOSURE METER

Horvex Meter with incident light converter, and chrome neck chain $23.95

The Prakticon Company takes great pride in introducing the Horvex Exposure Meter, the peer of German meters, to the American photographer. The Horvex permits you to take exposure readings both preferred ways—the reflected-light or direct method and the incident-light or indirect method. The meter is converted from one method to the other by the simple removal or insertion of an opal diffuser screen that slips in front of the sensitive photoelectric cell. The Horvex also has an amplifier unit or additional supersensitive element that permits accurate readings to be taken even under extremely poor lighting conditions. The element is plugged into the sockets on the underside of the meter. The Horvex is calibrated on one scale for films with Weston, A.S.A. and 10° DIN speed ratings and provides exposure readings ranging from 2 minutes to 1/1000 of a second, f/1.4 to f/22 apertures. The Horvex comes with a chrome neck chain and is highly recommended for both still and movie photography. We invite you to see it at your dealer.

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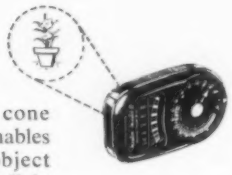

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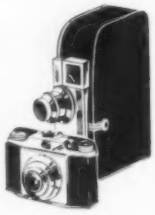

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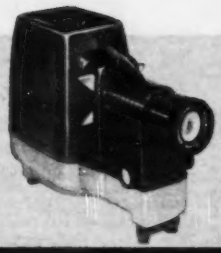

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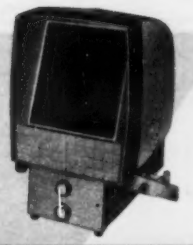

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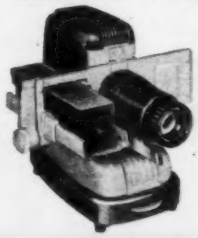

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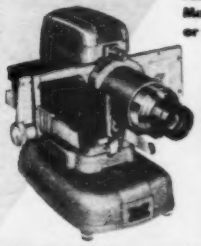

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TAXES CUT!! EXAMINE MINIFILM'S TREMENDOUS PRICE REDUCTIONS!

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From Minifilm's vast supply of Used Photographic Equipment. CAMERAS, LENSES, PROJECTORS, ENLARGERS, etc. ALL LATEST MODELS. All in First Class Condition. ALL PRICED SENSATIONALLY LOW!!

Prices indicated herein reflect reductions resulting from excise tax revisions as of April 1st.

ONLY MINIFILM . . . offers you these distinct price quotations! Highest Trade-In Allowances! Lowest Selling Prices! Save Tremendously on Used Like New Equipment . . . All Fully Guaranteed. The below listed items were compiled as a guide for your convenience.

1. Locate the Trade-In Allowance of your present equipment in Column Three
2. Select the equipment of your choice at the price shown in Column One or Two
3. Deduct the Trade-In Allowance from the price in Column One for New Equipment or Column Two for Used Equipment
4. Rush your equipment to us plus your remittance to cover the difference, or COD instructions for the balance due

MINIFILM will immediately forward the equipment you desire! Of course your order will be fully insured. OUR FAMOUS 30 Day Money Back Guarantee and 2 Year Service Guarantee assures you of complete satisfaction.

Lenses for LEICA, CANON, CONTAX, NIKON

	New	Used	Trade-In
28mm f6.3 Hektor W.A.	$102.00	$ 69.00	$ 50.00
28mm f3.5 Serenar W.A.	134.00	89.00	60.00
35mm f2.5 Angenieux W.A.	99.50	61.00	50.00
35mm f2.8 Biometar W.A.		79.00	50.00
35mm f2.8 Biogon W.A.	185.00	119.00	90.00
35mm f3.5 Elmar W.A.		48.00	35.00
35mm f3.5 Nikkor W.A.	97.50	61.00	40.00
35mm f2.5 Nikkor W.A.	149.50	97.50	70.00
35mm f3.2 Serenar W.A.	94.00	72.00	45.00
35mm f2.8 Serenar W.A.	110.00	78.00	50.00
35mm f3.5 Summaron W.A.	96.00	62.00	40.00
50mm f3.5 Elmar	57.00	29.00	20.00
50mm f2 Nikkor	110.00	69.00	45.00
50mm f1.4 Nikkor	199.50	109.00	70.00
50mm f1.5 Serenar	168.00	109.00	80.00
50mm f2 Sonnar	157.00	89.00	55.00
50mm f1.5 Sonnar	188.00	109.00	70.00
50mm f2 Summitar	88.00	64.00	45.00
50mm f2 Summicron	156.00	107.00	85.00
50mm f1.5 Summarit	177.00	114.00	90.00
50mm f1.5 Schneider Xenon	98.00	74.00	50.00
50mm f3.5 Tessar	62.00	38.00	20.00
73mm f1.9 Hektor Tele		69.00	50.00
85mm f2 Nikkor	179.50	109.00	80.00
85mm f1.5 Serenar	238.00	137.50	90.00
85mm f2 Sonnar Tele	248.00	139.00	90.00
85mm f1.5 Summarex	360.00	219.00	165.00
90mm f4 Elmar	90.00	59.00	40.00
90mm f2.2 Thamber Tele		89.00	60.00
100mm f4 Serenar	87.00	59.00	40.00
125mm f2.5 Hektor	147.00		
135mm f4.5 Hektor	135.00	89.00	75.00
135mm f3.5 Nikkor	145.00	80.00	60.00
135mm f4 Serenar	108.00	79.00	50.00
135mm f4 Sonnar	150.00	97.50	75.00
135mm f4.5 Steinheil	54.50	37.50	25.00
200mm f4.5 Telyt	156.00	104.00	75.00
300mm f5.6 Kilar Repocopie	284.50	178.00	120.00
400mm f5.6 Kilar Repocopie	384.50	239.00	175.00

Lenses for EXAKTA, CONTAX D, PRAKTICA, PENTACON

	New	Used	Trade-In
28mm f3.5 Angenieux	$120.00	$ 79.95	$ 60.00
35mm f2.5 Angenieux	99.50	61.50	50.00
38mm f5.7 Berthiot W.A.	35.00	23.00	16.00
40mm f3.5 Cassaron	49.50	34.00	20.00
40mm f4.5 Heliopleon	49.50	34.00	20.00
40mm f4.5 Tessar W.A.	75.00	47.50	35.00
50mm f1.5 Angenieux Pre-set	165.00	109.00	85.00
50mm f2.8 Westanar Auto Diaf	69.50	44.50	30.00
50mm f1.9 Xenon	120.00	86.50	60.00
50mm f1.9 Xenon Auto	149.50	129.00	90.00
58mm f2 Biotar		49.00	35.00
58mm f2 Biotar preset	125.00	89.00	55.00
58mm f1.9 Primoplan		44.00	30.00
75mm f1.5 Biotar	216.50	129.00	90.00
85mm f2.8 Steinheil	65.00	42.00	30.00
90mm f2.5 Angenieux	84.50	59.50	40.00
90mm f1.8 Angenieux	149.50	103.00	75.00
90mm f4 Sen	51.95	24.50	20.00
90mm f4 Sen preset	64.95	33.50	25.00
135mm f3.5 Angenieux	75.50	49.50	30.00
135mm f4.5 Steinheil	60.00	39.50	25.00
135mm f3.8 Sen	59.50	29.50	20.00
135mm f3.5 Sen preset	74.95	36.50	25.00
135mm f3.5 Tele Colinar preset	84.95	44.00	35.00
135mm f4.5 Tele Xenar	58.95	39.50	30.00
135mm f4 Zeiss Triotar	75.00	49.00	35.00
180mm f5.5 Tele Xenar	$82.75	$54.50	$40.00
180mm f2.8 Zeiss Sonnar preset		249.00	150.00
240mm f5.5 Tele Xenar	115.75	79.50	55.00
300mm f5.5 Tele Xenar	124.85	84.00	65.00
400mm f5.5 Tele Magor	190.50	130.00	100.00

ACCESSORIES FOR IMPORTED CAMERAS

	New	Used	Trade-In
Leitz Stemar (Stereo Assy.)	$171.00		
Leitz Focaslide	36.00	$24.00	$15.00
Leitz Imarect Finder	39.00	24.00	16.00
Leitz B.C. Flashgun	24.00	18.00	12.00
Leitz Mirror Reflex Housing	102.00	69.00	50.00
Leitz Underwater Housing	366.00		
Leitz Polarizing Filter	19.00	13.00	9.00
Leitz Comb. Case	38.85	24.00	14.00
Leitz Bellows Focusing Device	58.50	36.00	25.00
Leitz Hooky Attach	31.50	22.00	15.00
Zeiss Novoh. Univ. Finder	80.00	46.00	30.00
Zeiss Contameter Close-Up	81.00	47.00	
Rolleikin Back	35.78	22.50	15.00
Rollei Plate Back 3 Holders	38.27	24.50	15.00
Rollei Flashflex B.C. Gun	22.95	14.50	10.00
Universal Image Erecting Finder	24.50	16.00	10.00
Universal Zoom Finder	22.50	15.00	9.00
Micro Ibso Attach	108.00	79.00	60.00
Rapid Leicavit for IIIf	24.00	16.00	10.00

LEICA CONTAX NIKON CANON

	New	Used	Trade-In
Canon IV S 2 f3.5 Serenar	$220.00	$119.00	$ 90.00
Canon IV S 2 f1.8 Serenar	284.00	169.00	130.00
Contax I f2.8 Tessar		49.00	30.00
Contax I f2 Sonnar		59.00	40.00
Contax II f2 Sonnar		109.00	80.00
Contax II f1.5 Sonnar		129.00	90.00
Contax III f2 Sonnar		109.00	80.00
Contax IIIA f2 Sonnar	336.00	179.00	125.00
Contax IIIA f1.5 Sonnar	367.00	199.00	150.00
Contax IIIA f2 Sonnar	381.00	199.00	150.00
Contax IIIA f1.5 Sonnar	412.00	239.00	170.00
Leica A f3.5 Elmar		29.00	20.00
Leica Std. f3.5 Elmar		39.00	30.00
Leica D f3.5 Elmar		59.00	40.00
Leica IIIA f3.5 Elmar		79.00	55.00
Leica IIIA f2 Summar		89.00	65.00
Leica IIIC f3.5 Elmar		94.00	70.00
Leica IIIC f2 Summitar		129.00	100.00
Leica IIF Body	120.00	80.00	55.00
Leica IIIF f3.5 Elmar	177.00	129.00	75.00
Leica IIIF Body	180.00	129.00	100.00
Leica IIIF f3.5 Elmar	237.00	164.00	120.00
Leica IIIF f2 Summitar	268.50	179.00	140.00
Leica IIIF f2 Summicron	336.00	219.00	175.00
Leica IIIF f1.5 Summarit	357.00	229.00	185.00
New 72 Exposure Leica	189.00		
Nikon f2 Nikkor	269.00	174.00	115.00
Nikon f1.4 Nikkor	350.00	224.00	155.00

35MM SINGLE LENS REFLEX

	New	Used	Trade-In
Alpa 5 f1.9 Xenon	$359.00	$179.00	$135.00
Alpa 7 f1.8 Switar	459.00	219.00	150.00
Exa f2.8 Westar MX	85.00	54.00	40.00
Exa f3.5 Tessar MX	109.50	57.50	50.00
Kino Exakta f3.5 Tessar		84.00	60.00
Kino Exakta II f2 Biotar		139.00	80.00
Exakta V f3.5 Tessar MX		129.00	90.00
Exakta V f2 Biotar MX		169.00	120.00
Exakta VX f3.5 Tessar MX	199.00	149.00	110.00
Exakta VX f2.8 Tessar pre-set MX	259.50	184.00	120.00
Exakta VX f2 Biotar pre-set MX	335.00	196.00	145.00
Contaflex f2.8 Tessar Auto RF	169.00	109.00	85.00
Contax S f2 Biotar P.S.		129.00	90.00
Contax D f2 Biotar P.S.	199.00	149.00	110.00
Pentacon f2.8 Westanar Auto	249.50	169.00	120.00
Pentacon f2 Biotar pre-set	249.50	159.00	120.00
Praktica FX f2.8 Westar MX	64.50	49.00	35.00
Praktica FX f1.9 Prime MX	104.50	74.00	50.00
Praktica FX f2 Biotar P.S. MX	134.00	104.00	75.00
Praktiflex f2.9 Victar		34.00	20.00
Praktiflex f2 Biotar		89.00	60.00
Rectaflex f2 Xenon RF	295.00	148.00	110.00
Rectaflex Rotar f2 RF	540.00	329.00	250.00

35MM CAMERAS

	New	Used	Trade-In
Agfa Karat II f2.8 Xenar RF		$32.00	$20.00
Ansco Karomat f2 RF MX	134.50	79.00	60.00
Ansco Regent f3.5 MX	54.50	34.50	20.00
Argus A-4 f3.5	32.50	22.00	15.00
Argus A f4.5		9.00	5.00
Argus C2 f3.5 RF		19.00	12.00
Argus A2 f4.5		14.50	9.00
Argus 21 f3.5	59.50	29.50	20.00
Argus C-3 RF case and flash	66.50	37.50	30.00
Argus C4 f2.8 RF MX	89.50	52.50	40.00
Beldimetta f3.5 Schneider	49.95	29.50	20.00
Buccaneer f3.5 RF		19.00	13.00
Super Bold. f2 RF MX	68.50	45.00	35.00
Beltica f3.5 Tessar	75.00	37.50	25.00
B&H Foton f2 RF MX	$498.00	$265.00	$200.00
Bolsey B f3.2 RF	49.50	24.50	17.00
Bolsey B-2 RF, case and flash	66.50	37.50	30.00
Bolsey B22 f3.2 RF	69.50	37.50	30.00
Bolsey C f3.2 Reflex RF	89.50	63.00	50.00
Bolsey C22 f3.2 Reflex RF	99.50	69.50	55.00
Ciro 35S f3.5 RF case and flash	66.50	34.00	20.00
Clarus f2.8 RF		37.50	30.00
Contessa f2.8 RF meter MX	142.00	94.00	70.00
Contina II f2.8 RF MX	84.00	57.50	40.00
Ditto 90 f2.8 Rap. Seq.	99.00	47.00	35.00
Edinex f2 Xenon	49.50	29.50	20.00
Edinex III RF f2 Xenon	64.50	41.50	30.00
Futura Std. f2.8 Xenar RF	139.45	99.50	45.00
Ikoa A f3.5 Hitar	39.95	24.50	15.00
Ikoa B f2.9 Hitar RF	79.25	54.50	35.00
Kodak 35 f3.5 RF		39.50	30.00
Kodak Flash Bantam f4.5	56.00	29.00	20.00
Kodak Bantam B28 f4.5		18.00	12.00
Kodak Bantam Spec. f2 RF		79.00	55.00
Kodak Pony 828 f4.5 C	29.50	19.00	14.00
Kodak Pony 135 f4.5 C	34.75	24.00	16.00
Retina I f3.5 Xenar		29.00	20.00
Retina IA f3.5 Ektar		39.00	25.00
Retina II f2 Xenon RF		59.00	40.00
Kodak Retina IIA RF MX	127.50	84.50	70.00
Kodak Signet f3.5 Ektar RFC	87.50	52.00	40.00
Kodak Town & Country f3.9 RF case & flash	75.00	59.00	40.00
Konica II f2.8 RF MX	119.75	69.50	50.00
Ikoa II Stereo f3.5	125.00	74.00	50.00
Minox IIIS Deluxe Kit	210.00		
Minox IIIS chain & case	139.50	97.50	65.00
Minox II f3.5		54.00	40.00
Mercury II f2.7	41.50	21.00	15.00
Robot f2.8 Tessar Rap Seq.		39.00	25.00
Robot II f2 Biotar Rap Seq.		64.00	35.00
Robot IIA f1.9 Xenon Rap Seq.	97.00	74.00	50.00
Robot Star f1.9 Xenon Rap Seq.	127.50	88.50	65.00
Revere Stereo f3.5 RF	174.50	93.00	75.00
Stereo Realist f3.5 RF	159.00	87.00	70.00
Voigt Prominent f2 RF MX	220.00	157.00	115.00
Voigt Prominent f1.5 RF MX	270.00	168.00	130.00
Voigt Vitessa f2 RF MX	157.50	99.00	70.00
Voigt Vito II f3.5	54.50	37.50	25.00
Voigt Vitc III f2 RF MX	119.50	79.50	55.00
Zeiss Tenax f3.5 Tessar	89.50	44.50	30.00

2¼x2¼ REFLEX CAMERAS

	New	Used	Trade-In
Ansco Auto Reflex f4.5 MX	$189.25	$ 99.50	$75.00
Argoflex E f4.5		19.00	12.00
Argoflex EF f4.5	59.50	39.00	25.00
Ciroflex B f3.5		29.00	20.00
Ciroflex C f3.5/400	75.00	48.00	30.00
Ciroflex D f3.5	75.00	48.00	30.00
Ciroflex E f3.5/400	99.50	68.00	40.00
Dejur f3.5	99.50	47.00	30.00
De Jur f3.5/400	129.50	59.00	40.00
Flexaretta f3.5	99.99	49.00	35.00
Graflex 22 f3.5 C	93.00	62.00	45.00
Graflex 22/400 f3.5 C	117.50	78.00	55.00
Hasselblad f2.8 Ektar /1000 C	476.00	279.00	215.00
Hasselblad f2.8 Ektar /1000 C	379.50	239.00	185.00
Ikoflex IA f3.5 Tessar	129.00	69.00	45.00
Ikoflex IIA f3.5 Tessar		87.50	60.00
Ikoflex IIA Auto f3.5 Tessar MX	159.00	107.00	75.00
Kodak Reflex I f3.5		39.00	25.00
Kodak Reflex II f3.5		59.00	40.00
Mamiyaflex II f3.5	99.95	59.50	35.00
Mamiyaflex Auto f3.5	179.95	99.50	65.00
Master Reflex f3.5 Meyer	185.00	119.50	75.00
Minicord f3.5 Ross	136.95	89.00	65.00
Primar Reflex II f3.5 Tessar	169.00	124.00	90.00
Ricohflex VI f3.5	39.50	27.00	18.00
Rolleicord I f4.5 Triotar		39.00	25.00
Rolleicord II f2.5 Triotar		49.00	30.00
Rolleicord III f3.5 Xenar		74.50	50.00
Rolleicord IV f3.5 Xenar MX	149.50	89.50	75.00
Auto Rollei f3.5 Xenar		89.50	60.00
Auto Rollei f3.5 Tessar		99.00	70.00
Auto Rollei 11B f3.5 Xenar		129.00	85.00
Auto Rollei 11B f3.5 Tessar		139.00	90.00
Auto Rollei 11B f2.8 Tessar		174.00	125.00
Auto Rollei III f3.5 Xenar MX	219.50	138.00	110.00
Auto Rollei III f3.5 Tessar MX	239.50	154.00	120.00
Auto Rollei 2.8 C f2.8 Xenotar MX	309.50	216.00	160.00

ROLL FILM CAMERAS

	New	Used	Trade-In
Ansco Speedex f4.5	$ 36.50	$ 22.50	$ 15.00
Balda 120 f4.5	38.50	19.50	12.00
Ikonta A f3.5 Tessar	92.00	59.50	40.00
Ikonta 11B f3.5 Tessar	99.00	67.50	45.00
Ikonta 11C f3.5 Tessar	125.00	79.50	55.00
Ikonta 11IC f3.5 Tessar	136.00	87.50	60.00
Kodak Tourist II f4.5	72.50	39.50	28.00
Kodak Chevron f3.5 RF 800 MX	198.50	147.00	105.00
Kodak Medalist I f3.5 Ektar		69.00	45.00
Kodak Medalist II f3.5 Ektar	304.75	119.00	80.00
Nettar 11B f4.5 Novar	44.00	29.50	20.00

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	New	Used	Trade-in
Polaroid Land ¢	$ 89.75	$ 54.00	$ 45.00
Polaroid Pathfinder f4.5 RF	249.50	169.00	130.00
Super Ikonta A f3.5 Tessar RF ¢ MX	102.00	59.00	40.00
Super Ikonta B f2.8 Tessar RF MX	145.00	88.50	70.00
Super Ikonta BX f2.8 Tessar RF MX	172.00	119.00	85.00
Super Ikonta C f3.5 Tessar RF MX	114.00	84.00	60.00
Voigt Bessa I f3.5 ¢*	72.50	39.50	25.00
Voigt Bessa II f3.5 RF MX ¢	124.50	69.00	50.00
Voigt Perkeo II f3.5 MX ¢	76.50	44.00	30.00
Welfax f3.5 Tessar ¢*	99.50	59.50	35.00
Zeiss Ikon f4.5 Novar ¢*	67.50	39.50	25.00

PRESS CAMERAS

	New	Used	Trade-in
23 Ann. Graphic RF f4.5 lens		$ 95.00	$ 70.00
34 Ann. Graphic RF f4.7 lens		95.00	70.00
45 Ann. Graphic RF f4.7 lens		119.00	90.00
2¼ x3¼ Busch f4.5 KRF ¢*	$108.00	78.00	50.00
4x5 Busch f4.7 KRF ¢*	129.50	89.00	60.00
2¼ x3¼ Century Graphic f4.5 KRF ¢*	145.45	99.00	75.00
4x5 Busch 45 Focal f4.7 KRF ¢* (to be announced)		.....	.....
3¼ x4¼ Super D Graflex f4.5 Ektar Auto Dia ¢*	269.50	189.50	120.00
4x5 Super D Graflex f5.6 Ektar Auto Dia ¢*	279.50	177.50	140.00
3¼ x4¼ Kalart Camera f4.7 lens	285.00	138.00	90.00
2x3 Linhof Super Tech RF 3-lenses compl.	569.50	369.00	290.00
4x5 Linhof Super Tech RF f4.5 MX	389.75	249.00	180.00
2¼ x3¼ Pacemaker Crown f4.5 KRF ¢*	275.45	159.00	125.00
2¼ x3¼ Pacemaker Speed f4.5 KRF ¢*	313.95	184.00	140.00
3¼ x4¼ Pacemaker Crown f4.7 KRF ¢*	267.45	157.00	120.00
3¼ x4¼ Pacemaker Speed f4.7 KRF ¢*	309.95	179.00	135.00
4x5 Pacemaker Crown f4.7 KRF ¢*	271.45	167.00	135.00
4x5 Pacemaker Speed f4.7 KRF ¢*	315.45	189.00	145.00

SLIDE PROJECTORS

* Blower cooled

	New	Used	Trade-in
American Optical 500 W, case *	$ 87.00	$ 58.00	$ 40.00
Ampromatic, 500 W, Automat, case *	84.50	49.50	40.00
Argus PB 300, case*	48.50	29.50	20.00
Brumberger Bel Air, 300 W. *	59.50	38.50	25.00
Brumberger Fleetwood, 300 W 2¼ *	69.50	42.50	30.00
FR Port a View	54.95	32.50	20.00
GoldE Jet 300 W, case *	54.50	31.00	25.00
GoldE Manumatic 300 W. *	58.50	32.00	25.00
GoldE Coronet 200 W, case *	44.75	26.50	20.00
GoldE Reflex 300 W, case 2¼ *	86.50	59.50	45.00
GoldE Master 500 W case 3x4	89.65	59.50	40.00
GoldE All Purpose 1000 W case 3x4 *	175.25	115.00	75.00
Kodaslide Merit 150 W	26.10	16.50	10.00
Kodaslide Highlux III 300 W case *	56.50	38.50	25.00
Kodaslide Master 1000 W *	168.00	109.50	75.00
Kodaslide Table Viewer DL	97.50	67.50	50.00
Kodaslide Table Viewer 4x	37.50	27.00	20.00
LaBelle 22 Automatic 200 W *	69.00	46.50	35.00
LaBelle 55 Automatic 500 W *	95.00	59.50	45.00
LaBelle 33 Auto Remote 300 W case *	129.60	84.50	65.00
LaBelle 75 Auto Remote 500 W case *	154.95	99.50	75.00
Leitz Prado 150 W, slide & strip	78.00	42.00	30.00
Leitz Prado 500W Slide, Strip, Stereo*	164.00	.....	.....
Skan 100 W case	35.90	23.50	15.00
Skan 200 W *	44.50	29.50	20.00
Spencer MC 300 W slide & strip *	92.00	59.50	40.00
SVE Instructor 300 W slide & strip *	89.50	57.50	40.00
SVE Instructor 750 W slide & strips *	139.50	89.50	60.00
SVE Schoolmaster 300 W sl. & str. *	64.50	43.50	40.00
SVE Skyline B 300 W *	52.45	34.50	25.00
SVE Skyline C 300 W *	68.20	44.50	30.00
SVE Skyline D semi-auto, 300 W *	78.70	52.50	35.00
TDC Headliner 200W*	33.50	23.00	16.00
TDC Showpak 300W case*	52.50	34.00	25.00
TDC Mainliner 300W Semimatic*	59.50	34.95	28.00
TDC Model D 300W Semimatic*	67.50	41.50	32.00
TDC Streamliner 500 W Semimatic *	84.50	52.50	40.00
TDC Professional 500 W Auto select *	99.50	65.00	48.00
TDC Professional 750 W Auto select *	150.00	97.00	70.00
TDC Duo 300W 2¼ *	67.50	41.50	32.00
TDC Duo 500W 2¼ *	84.50	54.50	40.00
TDC Project-or-View 150W	69.50	47.00	35.00
TDC Project-or-View 200W*	77.50	53.00	40.00
TDC Stereo Projector 500W*	169.50	115.00	90.00
TDC Stereo Projector View 300W*	144.50	98.50	70.00
Viewlex AP1C 150 W slide & strip	82.00	52.50	35.00
Viewlex AP7CT 750 W slide & strip *	228.50	147.00	100.00
Viewlex V 22C 300 W strip & slide *	86.75	55.00	40.00
Viewlex V 25C 500 W strip & slide *	104.75	66.50	50.00
Viewlex V33L 300W Auto*	67.00	41.50	30.00
Viewlex V35L 500W*	79.95	47.50	35.00
Viewlex Viewmatic 500 W Rapid Mag *	495.00	315.00	225.00
Stereo Realist 1000 W *	449.50	325.00	225.00

8MM CAMERAS

	New	Used	Trade-in
Ampro B f2.5 Mag. ¢	$143.50	$ 94.50	$ 70.00
B&H 220 f2.5 ¢	49.95	31.50	22.00
B&H 134V f2.5 ¢	89.95	56.50	45.00
B&H 134TA f1.9 Tur ¢	159.95	101.50	75.00
B&H 172 B f1.9 Mag ¢	164.95	104.50	80.00
B&H 172 C f1.9 Mag Tur ¢	189.95	119.50	95.00
B&H 172 A f1.9 Mag Tur ¢	199.95	124.50	100.00
Bolex B8 f2.8 Yvar Tur ¢	119.50	88.50	65.00
Bolex H8 Leader f1.9 Tur ¢	259.50	169.00	130.00
Bolex L 8 f2.8 Yvar ¢	89.95	58.50	45.00
Bolex H 8 De Luxe f1.9 Tur ¢	365.75	247.50	200.00
Bolex 8mm Paucinor f2.8 ¢	219.50	149.00	115.00
Kodak Brownie f2.7 ¢	37.50	25.00	18.00
Kodak Brownie f1.9 ¢	46.75	32.00	25.00
Cine Kodak Reflant f2.7 ¢	84.50	57.50	40.00
Cine Kodak Magazine f1.9 ¢	149.50	99.50	70.00
De Jur Citation f2.5 ¢	77.50	52.50	35.00
De Jur Embassy f2.5 Mag ¢	106.95	69.50	55.00
De Jur Fadematic f1.9 ¢	149.50	93.00	65.00
Eumig B8 f1.9 Automatic ¢	$139.50	$87.50	$59.00
Keystone K-29 Pathfinder f2.8 ¢	49.95	29.50	20.00
Keystone K-30 Capri f2.8 ¢	54.95	34.50	25.00
Keystone K-32 Olympic f2.5 ¢	79.95	49.50	35.00
Keystone K-35 Olympic Tur f1.9 ¢	119.95	77.50	60.00
Keystone Bel Air f2.5 Mag ¢	89.50	57.50	40.00
Keystone Riviera f1.9 Mag Tur ¢	139.95	92.50	65.00
Revere 50 f2.8 ¢	49.50	27.50	20.00
Revere 55 f2.8 ¢ case	73.50	44.50	30.00
Revere 88 f2.5 ¢	74.00	37.50	25.00
Revere 99 f2.8 Tur ¢	99.50	59.50	40.00
Revere 80 f2.5 ¢	97.50	59.50	45.00
Revere 84 f1.9 Tur ¢	147.50	87.50	75.00
Revere 67 f2.8 Mag Tur ¢	119.50	74.50	55.00
Revere 40 f2.5 Mag ¢	99.50	59.50	45.00
Revere 44 f1.9 Mag Tur ¢	154.50	98.50	75.00
Revere B61 f1.9 Mag ¢	137.50	81.50	60.00
Revere B63 f2.8 Mag Tur ¢	142.50	84.00	65.00

8MM PROJECTORS

	New	Used	Trade-in
Ampro Futurist 750W case	$149.95	$ 97.00	$ 65.00
B&H 221 500 W Case	99.95	62.50	40.00
B&H 253 Monterey 500 W Case	114.95	67.50	50.00
B&H Regent 500 W Case	179.95	112.50	85.00
Bolex M-8 500W	169.50	114.00	85.00
De Jur 750 W Case	159.50	89.50	75.00
De Jur 1000 W Cordomatic Case	177.50	107.50	85.00
Keystone K70C Brightbeam 500 W Case	79.90	52.00	40.00
Keystone K66 750 W Case	127.50	79.50	60.00
Keystone K80 500 W Case	99.65	67.50	45.00
Keystone K108 750 W Splicer Case	159.50	102.00	80.00
Kodak Brownie 300W case	62.00	44.00	35.00
Kodascope 8-71A 1000W	110.00	72.50	50.00
Moviemite Sound 750 W Case	398.50	274.00	200.00
Revere 85D 500 W Case	124.50	62.00	50.00
Revere 90 750 W Case	159.50	86.50	70.00

16MM CAMERAS

	New	Used	Trade-in
Auricon Cine Voice f1.9 ¢	$749.00	$547.00	$375.00
B&H 200 f2.5 Mag ¢	174.95	114.50	85.00
B&H 200T f1.9 Mag Tur ¢	244.95	159.50	125.00
B&H 70DA f1.9 Tur		149.00	110.00
B&H 70 DL f1.9 Tur ¢	365.50	238.00	180.00
B&H 70H f1.9 Tur Ultraspeed ¢	625.95	417.50	275.00
Bolex H16 Leader f1.9 Tur ¢	269.50	169.00	120.00
Bolex H16 Leader (3 lenses compl) ¢	399.45	254.00	180.00
Bolex H-16 De Luxe f1.4 Tur Octamatic ¢	486.00	344.00	250.00
Bolex H-16 De Luxe w Stereo compl	705.00	489.00	345.00
Bolex H-16 Stereo lens System	387.00	289.00	210.00
Bolex Pan Cinor f2.8 case ¢	349.50	224.00	170.00
Cine Kodak Mag. f1.9		79.00	60.00
Cine Kodak Royal Mag. f1.9 ¢	169.50	107.00	80.00
Cine Kodak Special II f1.9 ¢ Tur	990.00	660.00	450.00
Keystone A-9 f2.5 ¢	99.50	57.50	40.00
Keystone A12 f1.9 Tur ¢	159.50	97.00	70.00
Keystone K50 f2.5 Mag ¢	129.50	82.50	60.00
Keystone K55 f1.9 Mag Tur ¢	175.00	117.00	80.00
Paillard Bolex 16 f1.9 Tur ¢	490.00	267.00	210.00
Revere 16 f1.9 Mag ¢	182.50	99.50	75.00
Revere 26 f2.5 Mag Tur ¢	187.50	109.00	80.00

16MM PROJECTORS

	New	Used	Trade-in
Ampro Imperial 1000W case	$299.50	$197.00	$150.00
Bolex G-8-16 750W (8mm & 16mm)	339.50	235.00	150.00
B&H 273A Statesman 750 W Case	199.95	122.00	100.00
B&H 173 Diplomat 1000 W Case	299.95	185.00	150.00
Keystone A82 750 W Case	139.50	89.50	70.00
Keystone K161 750 W Splicer Case	159.50	104.50	85.00
Kodascope Royal 1000W	240.00	164.00	115.00
Revere 48 750 W Case	182.50	104.50	85.00

16MM SOUND PROJECTORS

	New	Used	Trade-in
Ampro DeLuxe Stylist 1000W case	$419.85	$279.00	$185.00
Ampro Premier 40 1000W case	579.00	397.00	250.00
B&H 285C 750 W Case	449.95	298.00	225.00
B&H 285 B1 1000 W Case	514.95	349.50	230.00
B&H 202C 1000 W Magnetic Case	699.00	458.00	380.00
Kodascope Pageant 1000W case	375.00	255.00	190.00
Movie Mite 63L M 300 W Case	275.70	187.00	140.00
Revere SP16 750 W Case	325.00	186.00	150.00
Victor Lite WL 68-4 750 W Case	395.00	273.00	180.00

ELECTRONIC FLASH

	New	Used	Trade-in
Amglo D 100 Portable complete	$197.95	$134.50	$ 90.00
Ce Be I Portable	69.95	32.50	20.00
Dormitzer DB 1 Portable	109.50	64.00	45.00
Dormitzer 215 AC	72.50	44.00	25.00
Dormitzer 207 Battery & Charger	140.00	89.00	60.00
Dormitzer 200	340.75	189.00	125.00
Dormitzer 100	237.00	135.00	90.00
Epco PD 40X	160.00	69.50	40.00
Heiland I	82.50	39.00	25.00
Heiland III	189.50	128.50	50.00
Heiland IV	369.50	215.00	130.00
Heiland V	119.50	69.00	50.00
Jen Super Strobe Port.	118.50	74.50	40.00
Johnson Ventlite S102 AC Port	134.50	87.50	50.00
Kodatron Studio AC Power Pack	365.00	229.00	110.00
Mighty Lite AC	49.50	35.00	20.00
Mighty Lite Port	69.50	49.00	30.00
Thrifflite Commander AC	59.95	36.00	25.00
Thrifflite Commander AC & Port	84.90	54.00	35.00
Strobe II flash, Port	108.60	69.00	40.00
Strobe III flash, AC	329.95	215.00	140.00
Sunlite II model 225, Port.	79.50	49.50	35.00
Sunlite II model 110 AC	62.50	39.50	25.00
Sunlite II Pocket Pak Port	89.50	57.50	35.00
Sunlite flash saver AC	39.95	24.50	15.00
Ultrablitz Port	59.95	38.50	20.00
Wilcox P2 Port. Charger	178.00	114.00	70.00

¢ . . . cooled * . . . flash synchronized

TAPE RECORDERS

2 speed . . . . . 3¾ and 7½ inches per second
7½ . . . . . 7½ inches per second
3¾ . . . . . 3¾ inches per second
1⅞ . . . . . 1⅞ inches per second
TR . . . . . Tape Recorder and Radio

	New	Used	Trade-in
Ampro 731R 3¾ 7" Reel	$129.75	$ 78.50	$ 60.00
Ampro Celebrity 3¾ 7" Reel	229.95	139.50	100.00
Ampro Hi-Fi 7½ 7" Reel	239.95	144.00	105.00
Crescent 3¾ 7" Reel	99.50	69.50	50.00
Crescent 7½ 7" Reel	99.50	69.50	50.00
Federal FME 2 speed 7" Reel	139.50	87.50	90.00
Pentron 9T-3C 2 speed 7" Reel	189.50	99.50	85.00
Pentron MT-225 s speed 7" Reel	225.00	132.50	105.00
RCA SRT301 2 speed 7" Reel	189.50	119.50	95.00
Revere T100 3¾ 5" Reel	169.50	97.50	75.00
Revere TR200 3¾ 7" Reel	224.50	134.00	105.00
Revere T500 1⅞ 5" Reel	179.50	104.50	80.00
Revere TR 600 1⅞ 5" Reel	234.50	139.50	110.00
Revere T700 3¾ 7" Reel	225.00	135.00	105.00
Revere TR 800 3¾ 7" Reel	277.50	167.50	130.00
Revere T900 3¾ 7" Reel	199.50	119.00	85.00
Revere TR 1000 3¾ 7" Reel	249.50	149.00	110.00
Revere T10 7½ 7" Reel	235.00	139.00	105.00
Revere TR 20 7½ 7" Reel	287.50	172.00	135.00
TDC Stereotone 2 speed 7" Reel	229.50	147.50	115.00
Webcor 2010 2 speed 7" Reel	207.50	129.50	105.00
Ekotape 205 2 speed 7" Reel	225.00	134.50	105.00
Ekotape 114 3¾ 7" Reel	179.50	109.00	80.00
Ekotape 116 7½ 7" Reel	179.50	109.00	80.00
Wilcox Gay 3A10 2 speed 7" Reel	179.95	109.50	80.00
Wilcox Gay 3A11 1⅞-3¾ 7" Reel	179.95	107.50	70.00
Wilcox Gay Deluxe 2 speed 7" Reel	199.95	119.00	80.00

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2¼ . . . . . up to 2¼ x2¼
23 . . . . . up to 2¼ x3¼
2-35 . . . . . both 35 and 2¼ x2¼
45 . . . . . up to 4x5
57 . . . . . up to 5x7

C . . . . . Condenser
D . . . . . Diffusion
CL . . . . . Coldlite
AU . . . . . Auto Focus

	New	Used	Trade-in
23C or CL De Jur II f4.5 ¢	$ 99.50	$ 69.50	$ 50.00
23C or CL De Jur I f4.5	126.50	82.50	60.00
45C or CL De Jur Prof. f4.5	172.50	109.50	75.00
2¼ C Elwood BM	30.00	19.50	10.00
57D Elwood S2	69.00	44.50	30.00
57C Elwood SP25 6½ cond.	145.00	89.50	60.00
35C Exact Voigtl f3.5 RF	114.50	73.50	50.00
2¼ C Exact Voigtl f4.5 RF	189.50	118.50	85.00
35C Federal 135 f4.5 storway	49.95	29.50	20.00
23D Federal 240 f7.9 storway	24.95	14.50	10.00
23D Federal 269 f6.3 storway	39.75	24.50	15.00
23C Federal 279 f6.3 storway	49.95	29.50	20.00
23CL Federal 269CL f6.3 storway	53.00	32.50	25.00
23C Federal 311 f4.5 storway	69.25	43.50	30.00
23CL Federal 315CL f4.5	80.00	49.50	40.00
45D Federal 450 f4.5	109.50	67.50	50.00
45C Federal 470 f4.5	129.50	82.50	60.00
45CL Federal 450CL f4.5	134.75	89.50	60.00
23D Fotoberger Merit f6.9	23.95	14.50	10.00
23D Fotoberger D69 f6.9	34.95	20.50	15.00
23D Fotoberger D45 f4.5	48.20	28.50	20.00
45D Fotoberger 100DC (Cstrbl)	59.95	36.50	25.00
45D Fotoberger 100DCS45 f4.5	93.95	56.50	40.00
23CL Kodak Flexotite A	99.50	68.50	45.00
35C Leitz Valoy	81.00	54.50	35.00
35-C LEitz Valoy II	96.00	.....	.....
35C-AU Leitz Focomat IC	147.50	97.50	65.00
35C-AU Primos Autofocus I f3.5	129.50	87.50	65.00
2-35C-AU Primos Autofocus II f4.5	297.00	189.50	130.00
23C Simmon Omega B6	108.50	69.50	50.00
23C-AU Simmons Automega B5	134.50	83.50	65.00
45C Simmons Omega D2	168.50	114.50	80.00
45CL Simmons Omegalite D2	159.40	103.50	70.00
57CL-AU Simmons Automega E4	304.75	197.50	150.00
23C Solar 120	69.50	43.50	30.00
45D Solar 45D	86.50	54.50	40.00
57D Solar 57D	86.50	54.50	40.00
23C Solarmatic 120 Semi-AU	116.00	72.50	55.00
45C Solarmatic 45 Semi-AU	132.50	83.50	60.00
23D Sun Ray Mastercraft f6.3	42.50	27.50	20.00
23C Sun Ray Arnold D f4.5	79.50	52.50	40.00
45DC Sunray Mastercraft 45	99.50	64.50	45.00

EXPOSURE METERS

	New	Used	Trade-in
Bertram Amateur	$ 14.95	$ 9.50	$ 6.00
Bertram Chronion	19.95	12.50	7.00
Bertram Chronos	22.50	14.50	10.00
De Jur Dual Professional	26.95	16.50	11.00
GE WD 68	24.50	14.00	10.00
GE PR1	32.50	18.50	12.00
GE Mascot PR30	15.95	9.50	6.00
Ikophot IIA	28.00	19.50	14.00
Leica Meter	24.00	16.50	11.00
Minox	21.45	13.50	8.00
Norwood Director	32.95	18.50	12.00
Polaroid	15.75	9.50	6.00
Sixtomat	23.95	15.50	10.00
Skan	17.50	10.50	6.00
Weston Cadet	19.95	12.50	9.00
Weston Master II Univ.	29.95	17.50	12.00
Weston Master II Cine	29.95	16.50	10.00

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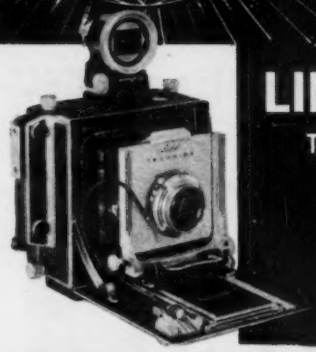

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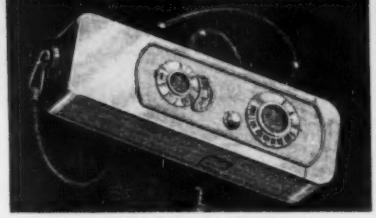

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By every standard of comparison: price, quality, features, and performance, the Nikon camera with Nikkor f2 lens is the outstanding 35mm camera buy in the field today. The Nikon camera and Nikkor lenses were acclaimed from the very moment they were introduced to the American market... and were immediately adopted by the country's leading professionals. The names, Nikon and Nikkor, have become new bywords for quality in camera and optical performance... despite which the Nikon camera and Nikkor f2 lens are now priced below any fine 35mm camera on the market.

Only $26.90 down brings it home to you.

Features Include: Coupled Single Eyepiece Range-Viewfinder... Internal Synchronization for All Flashbulbs and Speedlight... Removable Back for Simple Loading... Accurately Aligned, Non-detachable Take-up Spool... Bayonet Mount for Rapid Lens Interchangeability... Micrometer Focusing Control... Focal Plane Shutter with Speeds from 1 to 1/500th sec.... and Other Features characteristic of Fine 35mm Cameras.

NIKON Eveready Case **$10.50**

The NIKON camera with the fabulous NIKKOR 50mm f1.4 lens is priced at $359 and can be yours for only **$35.90** down.

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These are, without doubt, the finest known to optical science. They will be found on the cameras of the nation's leading photographers, at this moment covering important world events. Nikkor lenses have created some of the greatest pictures of our time. All Nikkor lenses are coated, and are available in mounts to fit NIKON, Contax, Leica, and Canon rangefinder-coupled cameras. Each lens is supplied with leather case and end caps.

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28mm f3.5	$159.50	$15.95	50mm f1.4 for Nikon, Contax	$199.50	$19.95
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35mm f2.5	149.50	14.95	85mm f2. with lens hood	179.50	17.95
50mm f2. for Nikon, Contax	110.00	11.00	85mm f1.5 with lens hood	349.50	34.95
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*Also available in Kine Exakta mount.

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more automatic than ever

Rolleiflex f:3.5

with cross-coupled linear scales

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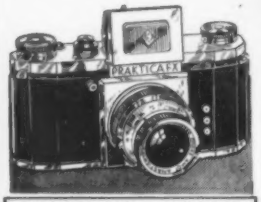
BRAND NEW! LATEST MODEL! Famous German Imported Single-Lens Reflex 35mm Cameras



PRAKTICA FX

with f2 coated TAYLOR HOBSON COOKE LENS

(BRAND NEW! LATEST!-NOTE 3 FLASH CONTACT POINTS ON CAMERA FRONT!)

- Combined Reflex Finder & Eye-Level Sportsfinder
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A $330.00 VALUE! **99.50**

with f2.8 Tessar Coated Pre-set Lenses 94.50
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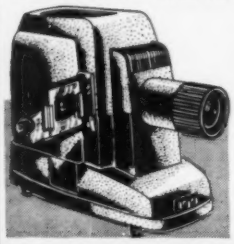
BRAND NEW 135mm f4.5 Ctd ALBINAR Telephoto Lens **29.95** List $59.95

OUR EXCLUSIVE SLIDE PROJECTOR BUY! BRAND NEW! Discontinued Model

YOU SAVE $19.55!



SVE MODEL B 2x2 Slide Projector

with 5" COLOR CORRECTED LENS

- 300 Watt Lamp
- Blower Cooled
- Lightweight
- In Riviera Green

List $49.50! **29.95** Ship. Wt. 17 Lbs.

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ZEISS CONTAX D

Ctd. Preset f2.8 Tessar Lens

- Prismatic Eye-Level Finder
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- 35mm Single-Lens Reflex
- Speeds to 1/1000 Sec.
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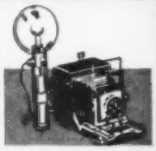
2¼ x 3¼ Busch Press Outfit

OUTFIT INCLUDES:
103mm f4:5 BUSCH PRESTAR in Press-O-Matic Synchronized Shutter Plus 3-Cell Flashgun

NOW ONLY **79.95** Total Value $137.45!



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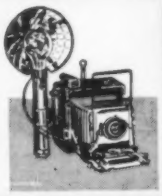

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- 500 Watt
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Ship. Wt. 16 Lbs. List $95.00 **64.50**

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Coated f3.5 Lens

- Nine speeds to 1/300 sec.
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- From 35 mm to 4 x 5
- Interchangeable Condenser and Projection Lens System

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ELECTRONIC FLASH UNIT

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- Supersfast 1/1000 Sec. Flash
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- Built-in Flash Synchronization
- Compur Rapid Shutter Speeds from 1 Second to 1/500 Plus Time and Bulb
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"PICTURE-IN-A-MINUTE" SENSATION!

- Coated Lens
- Takes 3¼ x 4¼ Pictures
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USED EXPOSURE METER VALUES!

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- Guaranteed for Life by Bell & Howell

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- 3-Lens Turret Movie Camera with f1.9 Lens, Guar. for Life.

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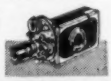

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THE FINEST TWIN-LENS BUY EVER!

EXCLUSIVE! SAVE $39.95! BRAND NEW!

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FAMOUS GERMAN IMPORTED 2¼ x 2¼ FOCUSING REFLEX with f3.5 Coated Lens

- Built-in Flash Synchronization
- Fingertip Focusing
- Sportsfinder
- 9 Speed Shutter 1 to 1/200 Sec.
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- Matched Coated Lenses are Coupled in Helical Mount
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A 69.50 VALUE!

Only at PEERLESS **29.95**

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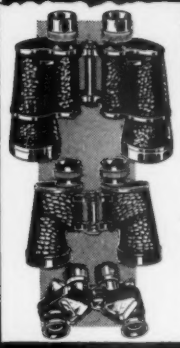

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Hambletonian BINOCULARS

PRISM — COATED LENSES ALL METAL CONSTRUCTION

COMPLETE with LEATHER CASE AND STRAPS

NO FINER VALUE AT THREE TIMES THE PRICE! 7 x 50 POWER **25.95**

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All Prices Plus 10% F.E.T.

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CTD. f3.5 SCHNEIDER XENAR LENS — Formerly $248.00!

- Full Flash MX Synch. for Flash & Strobe
- Simultaneous Cocking Shutter, Exposure Counter & Locking Mechanism
- Built-in Self Timer
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2¼ x 3¼ Anniversary Speed

GRAPHIC PRESS OUTFIT With f4.5 Kodak Lens — Ship. Wt. 12 Lbs.

- Coupled Kalart Rangefinder
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TURRET MOVIE CAMERA with 3-NEW LENSES! — List $396.33! — Used at **289.50** — Ship. Wt. 16 Lbs.

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LATEST LEICA IIIF

with Coated f2 Summitar Lens **259.50**

- BUILT-IN SELF TIMER
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Latest LEICA IIF with f2 Coated Summitar Lens BRAND NEW **199.50**

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ZEISS CONTESSA-35

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- Full Flash Synch.
- Built-in Flash Synchronization — List $142.00!
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Ship. wt. 5 Lbs.

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2 x 2 SLIDE PROJECTOR with SELECTRON AUTO CHANGER **42.50**

- 300 Watt
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8mm MOVIE PROJECTOR with 1" f1.6 Lens — List $149.50 — **89.50**

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PENTACON SINGLE-LENS REFLEX 35mm CAMERAS

with f2 COATED TAYLOR HOBSON COOKE LENS

- Built-in Synchronization for Flash and Strobe
- Shutter Speeds from 1 to 1/1000
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ARGUS C3 Outfit

CAMERA • CASE • FLASHGUN

- Coated f3.5 Lens
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- For home, Office, Clubs, Parties, Churches . . .

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3 Rolls 7" TAPE 16.50 Value ..... only $8.00
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35mm CAMERA OUTFIT with f3.5 Coated Graflex

- Coupled Rangefinder
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PLUS — FLASHGUN & CARRYING CASE

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Vacation slides jump to life-crisp and sharp!

Complete with carrying case $49.95

with the NEW SKOT projector

Keep your enjoyable vacation memories alive on color slides. See them on your screen in sparkling detail . . . sharp and clear. After years of research, AO offers you the new SKOT 2" x 2" slide projector. Check these advantages:

- **COOL, SAFE.** Exclusive blower forces air back, away from face, keeps projector cool, protects slides.
- **SHARP, CRISP** pictures edge to edge, with AO coated lens.
- **EASY TO OPERATE** with fast, exclusive built-in slide changer.
- **SMART COLOR STYLING,** comes in Woodland Green with Plaid, Tartan Green with Plaid, and all Woodland Green.

CASE INCLUDED with all projectors is of super-tough Tolex. Won't scuff or stain. Light, compact, water-repellent.

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WORLD'S LARGEST OPTICAL MANUFACTURERS

Scientific Instruments • Tillyer Lenses • Ophthalmic Frames
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was my face red!

Housewife's Holiday

About the time I had first become a camera fan, my husband and I took a trip to Chicago. We visited the libraries, museum, and stock yards, but I wasn't satisfied until I had been to my first burlesque show. I didn't know that the police had been making life miserable for that form of show business at about that time. I might add that I didn't know too much about a camera either. When the "girlies" came on stage and began their act, I brought out my camera and risked a few shots. As I found out later, the pictures didn't take, of course, but they certainly caused a commotion. First an usher rushed down the aisle, furiously determined to confiscate my camera. Next came the manager, threatening to throw us out, and then doing so. What other dignified housewife-camera fan can brag of being thrown out of a burlesque show, I ask you?

—Lena Anken Sexton, Inkom, Idaho

Checkmate

While serving in the Navy as an electrician's mate one of my duties was to project the movies, and one night after the show an officer asked me to run off a reel of color he'd taken in the far north. He sent someone to his stateroom to get it.

I threaded it into the projector and turned on the switch and we all sat back to enjoy the show.

Boy, what a long leader! Maybe you've guessed it. In my haste to please the officer I'd failed to discover I'd been handed a can of unexposed film.

James Powell, Toledo, Ohio

Sad Commentary

At a recent meeting of our camera club, I arrived late and unobtrusively took a seat at the rear of the room. The guest speaker had embarked on his subject, child photography. As the lecture progressed, I kept up a running comment with the woman sitting on my right. I didn't like the way the speaker arranged the lights as he demonstrated his portraiture techniques. And I certainly didn't think the child he was using was a good model. It wasn't until the meeting had come to a close and we had had our social hour that I discovered that the recipient of my critical comments was the wife of the speaker and mother of the little model. I tried to make an unobtrusive and fast exit, but she noticed me and introduced me to her daughter and husband.

—Bertha Chaikind, West Haven, Conn.

Want to profit by a mistake? Send us a brief account of your prize photographic boner. We'll pay $5 for each one we print. Although we cannot acknowledge receipt of entries, those not accepted will be returned, if accompanied by a stamped, self-addressed envelope.

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Voigtländer VITO II

35mm precision camera

Here's a little camera you can hold in your hand or slip into your pocket. It makes wonderful pictures because it's PRECISION BUILT and as easy to operate as your first box camera.

WITH PRONTOR - SV
Full sync. Shutter;
Speeds 1 second to 1/300th;
built-in self timer.
$54.50

WITH COMPUR-SYNCHRO
M-X Full Sync. Shutter;
Speeds 1 second to 1/500th.
$61.25

Here are some of its outstanding features:

- Fully Synchronized
- No Double Exposures
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- Special shutter release eliminating camera movement
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- Weighs only 16 ounces

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2¼ x 3¼

LENSMASTER CAMERA

Why is it Called the Lensmaster Camera?

The Answer:

When you insert any one of the four available lenses into the Compur shutter, it automatically changes the Rangefinder, Viewfinder, Focusing Scale — and Corrects for Parallax!

The Result:

You considerably improve your chances of getting the picture you want when you want it — you switch from close-up to distance to broadview to panoramic pictures with one simple motion!

For the first time—a Press-type Camera with more focusing ease, more lens selectivity plus the precision of a fine 35mm Miniature Camera!

- **Synchro-Compur Shutter, 1 to 1/400th, bulb and time**
- **Synchronized for all speeds and for any type flash**
- **Gives one-to-one magnification with front and back bellows extended**
- **Full-tilting back with positive-locking feature**
- **Delayed action; rapid press opening**
- **Unique shutter setting and release knob with memory indicator**
- **Telescopic ground glass hood; dual flash brackets**
- **One filter size for all lenses, collapsible sunshade**

The BERTRAM alone, of all press-type cameras, has these advanced and desirable features:

1. **Each lens is automatically connected with the rangefinder**
2. **The viewfinder automatically matches the lens in use**
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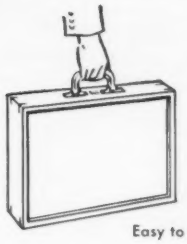

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I am at sea regarding the proper film and correrr exposure for night photography of such things as neon lighting and Christmas tree lights out of doors. Which film is preferable for this?—A.V.P., Albuquerque, N. M.

There was a good article on this in PHOTOGRAPHY magazine for last November. However, here is the story. If you photograph neon lights or Christmas tree lights with either type of film, the lights themselves will hold their color pretty much in either film. But since you are probably also interested in surrounding subjects, you may want to consider them also as an important part of the picture. If you are making a picture of a street lighted with neon signs and are going to make the picture only by the existing light, Daylight-type film will make the street seem warm and reddish, and probably the way it looks to your eye. Now if you want to make a picture of a Christmas tree, indoors or out, and want to also add a little illumination from a flood or flash bulb, you should use the indoor type film with proper filter. The filter will probably not affect the light of the colored lights enough to make much difference. Incidentally, if you do make the pictures of the tree, you'll probably prefer using a fill-in light, as the dark branches of the evergreen photograph so dark that if you gave a long enough exposure to catch them by the light given off by the tree lights, the lights themselves would be very much overexposed.

Suggestions as to what exposure to give for this can only be guesses, since we don't know how big the tree-lights are or how bright the neon signs. (So-called "neon" signs rarely have neon gas in them any more.)

•

Will magazines accept 2¼x2¼ transparencies? How do you submit them?—M. M., Edgewood, R. I.

Most of the national magazines will accept the smaller-sized transparencies, and many of them will even accept 35-mm, although it's surprising to see the resistance sometimes put up against them. Perhaps, this is because some editors may have had bad experiences in this field once. But look at the excellent reproduction from small transparencies in PHOTOGRAPHY magazine. One of the reasons editors often prefer larger transparencies is the business of handling and identifying smaller-sized pictures. Many of the professionals use a simple trick for presentation that makes a good effect and a fine impression, and that is to mount all 2¼x2¼ and 2¼x3¼ transparencies in slightly larger masks. You can get black paper masks that are 4x5 inches when folded, with windows cut out for smaller transparencies which are fastened in with small strips of cellulose tape. Because these masks are the same size as 4x5 transparencies, you can then slip an acetate sleeve over the whole thing. Now you have a picture in a 4x5 black frame, well protected against dropping out of the viewer's hand, and with plenty of space on the border to write an identifying number or short caption with grease pencil. Incidentally, when mounting smaller transparencies in these frames, I use several short pieces of tape to hold them in place rather than taping all edges. This allows for a certain amount of curling or creeping of the transparency in the mask; it also allows me to remove the transparency if I want to use the mask over again (they're cheap) or mount the transparency as a slide.

•

Would you like to comment on compensation filters to eliminate the yellowish-orange cast at twilight?—G.M., New York City, N. Y.

As often as you try to discuss this (and you might write much on the subject), it is a problem that continues to bother amateur and professional alike. As the sun begins to go down, the color from it changes to yellowish and red, getting more so as sunset approaches. Now, your subjects are lighted by the reddish light from the sun side, and from the blue sky light on the other side. If you keep the sun as your main light source, you will find that you can make your subjects appear more normal by using filters that will cut out some of the excess red (which appears more objectionable on the transparency than to the eye). Since there is no easy way to tell just *how* red the sunlight is at a specific time—and this may also be affected by atmospheric or cloud conditions—you will have to judge this for yourself, or use a color temperature meter to guide you. At any rate, I use a No. 82 filter as the afternoon goes on, and then a No. 82A or 82B as the sun gets redder. Just at sundown, if the red is VERY noticeable visually, I may even use a No. 82C. However, and this is important—you never get *perfect* color, you just make corrections to help your transparencies appear more normal. Two notes on this subject: don't forget to compensate for filter factors; don't forget that your shadow areas will be bluer, and for this reason I sometimes use a clear (not blue) flashbulb as my fill light under such conditions.—

Note: *Questions of general interest to the color photographer will be answered in this department. However, individual replies can not be given for questions that are not used.*—ED.

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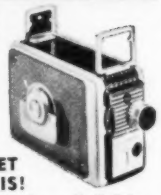

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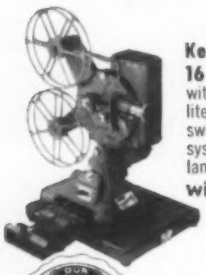

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camera clubs
by Whit Hillyer

Here Come the Kids

This month's lead-off will be on the alkaline side, for a change, which will please some readers, disappoint others, and surprise all. Reason for skipping the usual glacial acetic cocktail is my having noticed how the teen-age photographers are making themselves felt.

It hit me hard during the March MPDFA trade show at Chicago. As most of you know, one night of the show is declared "public night," when the display area is opened wide to all who want to come. Great throngs swarm in to goggle at the luscious models and new equipment. In past years the mob has included a high percentage of kids with shopping bags, who hastily grab all the manufacturers' literature in sight, whether or not it is pertinent to their own photographic tastes and abilities.

But this year, as I strolled from booth to booth I was impressed by the thoughtful, serious attitude of many of the youngsters. They asked intelligent, meaningful questions. Their utterances showed unmistakable technical working knowledge and a fairly mature approach to matters photographic. One young lady floored me by discussing casually her method of operating a continuous 16-mm printer in her school movie lab!

In brief, there were fewer literature-snatchers and more well-grounded technicians among the kids this time.

This didn't just happen, of course. The audio-visual programs in our schools have been doing a job. And camera clubs have begun to recognize and encourage youthful ability. I've mentioned here the excellent instruction and guidance given at Tucson High School, where Harry Goldstein consistently turns out youngsters who win national print contests and enter commercial and military photography as capable technicians. *Denver Photographic Society* includes among its members 16-year-old Lewis Cady, whose print won the grand prize in the 1953 National Boy Scout competition. At Elgin, Ill., high-schoolers film, script, and record their own 16-mm magnetic sound movies for school and community use. And so it goes. More and more clubs are giving instruction to teen-agers; the photographic and audio-visual courses in secondary schools and colleges are increasing and gaining in importance right along.

Photography's dual attributes of recreation and utility made its appeal to youth inevitable. The movement took too long to get under way—but it's rolling now, and it's wonderful for everybody.

Anything you can do to give the kids a chance will repay you well.

Remember Those Slides!

Recent word from two clubs advises that both are giving particular attention to the slides-for-veterans campaign. *Oakland* (Calif.) *Camera Club* set itself a quota of 75 to 100 slides per month for delivery to Livermore Veterans Administration hospital. *Jackson Park Camera Club* (Chicago) chose to work with the VA hospital at Castle Point, N. Y. The *Jackson Parkers* obtained and shipped to Castle Point a new slide projector and screen. In addition, the club has sent hundreds of slides for use with the equipment. Castle Point authorities say that this material gets a terrific workout, sometimes being used for four shows daily among the bed-ridden and otherwise incapacitated veterans.

Why wait any longer on this? If you can't locate a similar need for help in your locality (and you probably can), get in touch with PSA about this right now.

Foto Fair at Fort Wayne

A two-day Foto Fair was sponsored this spring by *Co-Ed Cameraman Club* of the YMCA, Fort Wayne, Ind. Demonstrations by visiting experts in lighting, color, and stereo highlighted a full program. The show was open from 2 to 10 p.m. on a Saturday and Sunday, and featured models for the public to photograph, slide shows, the PHOTOGRAPHY traveling salon, and the premiere of a feature filmed by a local movie club. This is the third year the Hoosiers have put on this event.

Stereo Club Formed on Coast

The recently-organized *Pasadena* (Calif.) *Stereo Club* already has more than 40 active members on the roster. Monthly meetings are alternated between dinner-and-program sessions and slide contests. President is Richard F. Oden, 2045 Robin Road, San Marino, Calif.

Foto Club Uruguayo sends out an excellent monthly club magazine called "Revista." A recent copy contained good technical articles on 3-D and sensitometry, interesting club history, and copious reproductions of prize prints. Letterpress, nice typography, good layout. And an editorial formula obviously calculated to reach everybody, which is important.

Your Club Can Do It, Too

Bloomfield Hills Camera Club (suburban Detroit) is deep in an excellent community project which can be emulated by practically any club in the country. *Bloomfield* members notified civic leaders at nearby Birmingham, Mich., of their willingness to devote time and effort to photographic instruction among teen-agers. On registration night in this town of 15,000, a whopping total of 476 youngsters turned out to sign up.

The program as outlined begins with three evening lectures in the civic auditorium, with demonstrations in develop-

(*Continued on page* 90)

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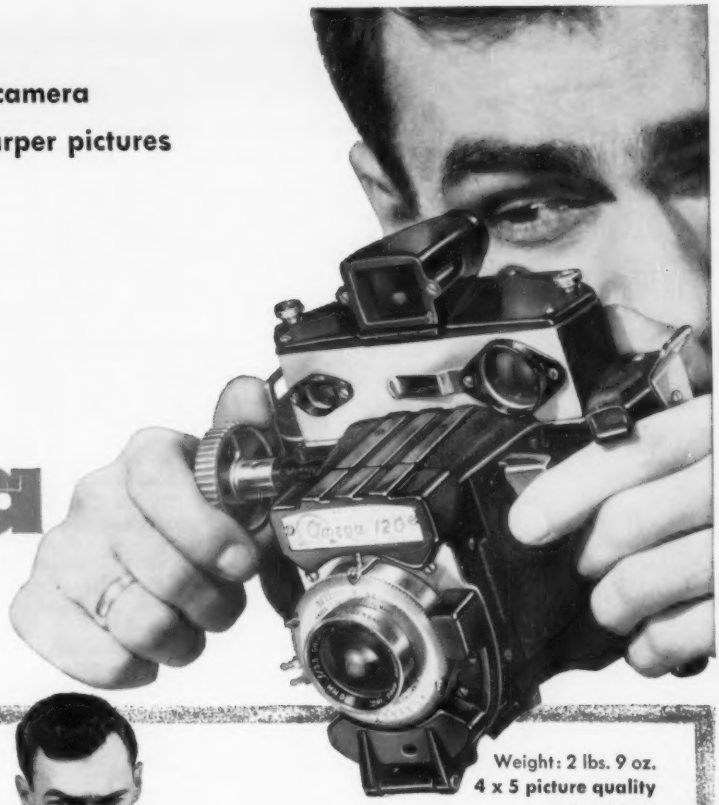

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Outdoors? Indeed!

PHOTOGRAPHY, like photography itself, follows the seasons. In the fall, we give you yellowing leaves and ripening pumpkins; in winter it's frost and snow (and darkroom projects); in spring it's pastel colors and birds and bunnies. The season that's well upon us now is the one in which most of us spend every possible hour out of doors—and take our cameras with us. This July issue, by no accident whatever, is dedicated to the proposition that there ought to be more and *better* outdoor pictures. The "better" is most important to us; we know that if quality goes up, quantity will follow. So what we've done is to make each story as instructive as it can be. For instance, in these pages you learn how to get perfect exposure outdoors, how to make informal outdoor portraits, how to equip yourself for mountain photography, how to make a useful reflector for sunlight pictures, how to correct mistakes with color film, how to photograph children outdoors, how to make animal pictures at the zoo. And to wind up this comprehensive short-course in summer photography, there is a ten-page section of fine seasonal pictures—the kind you'll be able to make too when you've read this issue. Best of luck with your camera—all summer long!

Last Days for Contest Entrants!

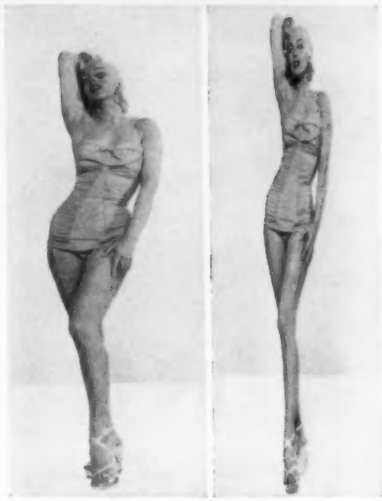
The first day of July is the last day entries can be mailed for PHOTOGRAPHY's 1954 International Picture Contest. You already know that it's the biggest and best-known competition of its kind, and that the winners will share a prize pot of $25,000 in U. S. Savings Bonds. All we can add is that by the time this issue reaches you, there's still time—but not much—to get your best pictures together and put them in the mail. For another look at the rules, and a copy of the entry blank, see pages 114-115.

Start a Club in Your School

If you're an avid photographer of school age, and there isn't a camera club available to you, PHOTOGRAPHY is ready to help you start one right in school. The Editors have prepared a booklet titled *How to Organize and Run a School Camera Club,* which solves all the organizational and administrative problems that arise, and has tips on facilities and equipment, planning of activities, and how the club can serve the school. The handbook is free of charge; write for it to PHOTOGRAPHY Magazine, School Service Department, 366 Madison Ave., New York 17, N. Y.

Narrowin' Marilyn

A 20th Century-Fox press agent, the anamorphic lens of the CinemaScope system, and a desire to squeeze Marilyn Monroe were the three elements that went into the making of the first CinemaScope still picture. The press agent set out after Miss Monroe with a photographer. The anamorphic "squeeze" lens was put on his Speed Graphic camera and the result of a shooting session was a very slender, string-bean shaped Marilyn Monroe. In a matter of hours, the nation's newspapers had the pictures. Our contributing editor Louis Hochman felt the anamorphic lens did not get a real test as far as still photography was concerned in this experiment. Exploring further into the area, he came up with the story on page 78 of this issue.



Marilyn—thick and thin.

Available: One Sun

It may come as a shock to seasoned readers of PHOTOGRAPHY when they discover that this month's lead-off article on outdoor exposure was written by that arch-apostle of available light, Bob Schwalberg. Although he is well known for his research in the realm of abysmal light and super-speed developers, he has a tolerant attitude towards light sources in general. In an off-guard moment he even admitted a willingness to shoot in broad daylight—if there was nothing else available. Taking him at his word, we sent him to Florida to do our big summer exposure story at a time when our offices were wreathed in fog and editors were still wearing mufflers and overcoats. With the aid of Herb Davies, photo editor of the Miami News Bureau, Schwalberg rounded up the models, found the right locations, and even secured the cooperation of old man weather necessary before the story could succeed. In the resulting article we think you'll find some facts you may not know about exposure, and much information to help you achieve consistently good negatives this summer. Especially helpful is the simple method for controlling the amount of contrast in your pictures. Incidentally, when Schwalberg finally emerged from the darkroom after his return, his Florida-acquired tan had faded and he was as pallid-faced as the rest of his northern compatriots.—

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10x10	DW, semi-matte	E-5	250	1.95	5.50
10x10	SW, Type IX	#1&4	gross	1.29	3.25
10x10	SW, semi-matte type IX	#3, 52 date	gross	1.69	4.75
10x10	SW, semi-matte type IX	#1&3, 52	100	2.19	6.00
18x22	LW, semi-matte type 3	#1, 52 date	50	2.50	6.75
20x24	LW	Ad type, A5	72	2.95	8.75
20x20	LW	Ad type, A3	72	2.50	6.50
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7x8⅝	SW, semi-matte	#1	gross	.90	2.25
7"x125'	SW, semi-matte	#2, 3	roll	1.85	5.25
8x10	SW, glossy	#1	100	3.49	9.50
10x10	DW, semi-matte	#1	gross	3.25	9.25
11x14	SW, glossy	F1	50	2.95	8.50
14x17	SW, glossy	#2	72	4.95	14.50
16x20	DW, glossy	#1	72	4.39	12.50
18x22	DW, semi-matte	N1	72	11.50	32.00
20x24	SW, semi-matte	N1	72	7.95	22.50
20x24	SW, glossy	#1	50	5.95	17.00
20x24	SW, semi-matte	#1	72	4.95	14.50

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Outdoor exposure

How to control density and contrast for perfect daylight negatives

By BOB SCHWALBERG

Photographs by the author unless otherwise credited.

BECAUSE the summer sun generously permits the use of high shutter speeds and small lens openings with normal processing, some photographers take a careless attitude toward outdoor picture making. However, even if you follow the film manufacturer's directions carefully, you still can go wrong. The very intensity of sunlight poses a problem because of the tremendous contrast range it creates. To get exactly the degree of negative density and contrast you want, you need a sound, basic knowledge of exposure and its relationship to development. You also should know how to use an exposure meter, be familiar with the more important filters for black-and-white photography, and learn to use one of the long-scale, fine-grain developers which are excellent for outdoor shooting in bright sunlight.

Let's begin with the negative itself and try to define the "ideal" type. Then we can consider ways of attaining this goal under different lighting conditions. The ideal negative has four important characteristics:

1 *The minimum amount of density needed to fit your requirements.* (All other things being equal, the less the density, the less the grain. As a general rule, many photographers prefer to have their 35-mm negatives on the thin side, while roll-film negatives usually are preferred somewhat "meatier.")

2 *The degree of contrast (difference between highlight and shadow densities) required for technical or esthetic reasons.* (The type of enlarger you use is an important factor here. Cold-light and diffusion enlargers give best results with negatives that are a bit on the contrasty side, condenser enlargers with softer negatives.)

3 *Adequate highlight detail.*

4 *Adequate shadow detail.*

Just what balance between these four attributes you want to reach in your normally exposed and developed negative is a matter for individual interpretation. Just how normal is normal? It depends on the type of camera and darkroom equipment you use, the processing techniques you employ, the type of subject photographed, and the final effect you want. No creative photographer will want to make exactly the same kind of negative under any and all conditions. However, most of the time most of us are aiming at a negative containing some areas that will print as strong blacks, others as pure whites, and a long scale of gradation in between. The manufacturer's data on exposure and development is based on the assumption that this is your goal.

Aside from the normally exposed and developed negative described above, there are several possible variations which deserve careful attention. In taking any picture we can expose normally, underexpose, or overexpose.

All negatives can be classified into nine basic types. Straight prints from these nine types are reproduced on opposite page. All shots were made on 35-mm Plus-X film under identical lighting conditions. Normally exposed negatives received an exposure of 1/100 sec at f/11 (based on meter reading and film speed of ASA 50); overexposed negatives were given three stops more exposure (1/100 sec at f/4); underexposed negatives got the equivalent of three stops less (1/500 sec at f/16). Normally developed negatives received 13 minutes, underdeveloped negatives 5 minutes, overdeveloped negatives 21 minutes in Microdol at 68 F. All were printed on No. 2 paper without dodging or burning-in, and all prints got the same printing time and development. They are intended to show characteristics of each negative, not to be the best possible print that could be made from each. Actually, an acceptable print could be made from all negatives except two extremes—A (underexposed, underdeveloped) and I (overexposed, overdeveloped). Aside from negative E (normally exposed and developed) two other types are useful in outdoor shooting: C (overexposed, underdeveloped) and G (underexposed, overdeveloped). Applications of these types are given on following pages. A key point to notice is how exposure and development control contrast. You can obtain greater contrast by decreasing exposure or increasing development, lower it by giving more exposure or less development.

PRINTS FROM THE NINE BASIC NEGATIVES

OVEREXPOSURE CAN SPOIL BEACH PICTURES

Without a meter, reduce exposure at least one stop from normal setting

Overexposed shot was made on Verichrome given 1/50 sec at f/11—the exposure recommended for normal scenes in bright light.

Correct exposure was 1/100 sec at f/11—equal to one stop less. Sand at beach acts as reflector, increases the over-all brilliance.

Likewise, in developing we can give normal development, underdevelopment, or overdevelopment. Three possibilities in exposing plus three in developing give us nine basic negative types. The accompanying chart reproduces straight prints from these nine basic types of negatives.

The prints were made in the following manner: after the best over-all enlarger exposure was found for the correctly exposed and developed negative, this time was given to each of the eight variant negatives. All prints were made on a No. 2 paper with no dodging or burning-in. The idea was to show what these negatives were like rather than to make the best possible print. With a change in over-all printing time and some slight manipulation several of these negatives could have printed quite well.

These nine negatives show how exposure and development control contrast. Notice that higher contrast is obtained as we increase development or decrease exposure. Negative contrast

CONTRAST CAN BE CONTROLLED

Negative type C will reduce harsh contrast of strong sunlight

Print from negative type E (normal exposure and development) has good quality but more "snap" than some people prefer. The shadows are considerably darker than highlights. Ansco Supreme film; 1/200 sec at f/8; 10 minutes in Finex-L.

Print from negative type C (overexposed, underdeveloped) gives far softer results: shadows are more "open," highlights less brilliant. Here exposure was increased one stop (to 1/200 sec at f/5.6), development reduced 40 percent (to 6 minutes).

EXPOSURE FOR BACKLIGHTING

Again type C negative provides a good solution to the problem

Sunlit areas block up, sky goes blank when exposure is based on shadow areas—1/200 sec at f/11 (a compromise between meter readings from face and dress.) Film was Plus-X.

Shadows go excessively dark, producing a semi-silhouette effect when exposure is based on highlight areas—1/500 sec at f/16. Plus-X again was developed 14 minutes in Microdol.

Type C negative gives good sky tone yet retains ample shadow detail. Exposure was increased from original setting to 1/100 sec at f/11, development was reduced to 8 minutes.

HOW TO EXPOSE FOR HIGH-KEY EFFECT

Make a type F negative—overexposed, normally developed

High-key outdoor portrait by George Cserna was made by taking meter reading from shadow areas, then giving one stop more than indicated. Exposure, on 35-mm Plus-X film: 1/60 sec at f/5.6. Cserna then gave film normal development in Microdol.

HOW TO EXPOSE FOR LOW-KEY EFFECT

Make a type D negative—underexposed, normally developed

Low-key portrait was made by taking a reflected-light meter reading of highlights, then giving one stop less exposure than indicated. In this case, Plus-X was exposed for 1/100 sec at f/5.6, and developed for normal time in Microdol.

goes down as we increase exposure or decrease development. This fact gives us a method for controlling contrast under different lighting conditions.

CONTRAST CONTROL

In summertime, the biggest problem is that of excessive contrast. Skies, water, and other highlight areas can easily block up and print as blank whites. Shadows often end up as jet-black areas which contain no detail and impart an unpleasant, unnatural appearance to an otherwise excellent print. In most cases these failures can be avoided by using the proper combination of *overexposure* and *underdevelopment*. In other words, make a type C negative to cure excessive subject contrast.

By employing this device you can obtain pretty much the same amount of shadow detail you'd get by normal exposure and normal development, while at the same time robbing the highlights of considerable deposits of density. Depending on how low a negative contrast you need, you can control highlight densities to the point where they're only slightly heavier than those of the shadows. Accompanying illustrations show this technique applied to a

OPEN SHADE IS USEFUL

Another way to reduce contrast is simply get out of the sun

Foliage held back strong sunlight in shot of child. Exposure was 1/200 sec at *f*/8—based on close-up meter reading of child's face and dress—and development was normal. Although some bright sunlight is included, over-all effect is soft. (See *Put Her in the Shade*, page 52.)

portrait in strong sunlight and to a backlighted picture.

It's difficult to give a general rule about how much to overexpose and underdevelop because subject conditions can vary widely. However, our experiments with several soft-working, fine-grain developers indicate that an *increase of one stop* in exposure coupled with a *30 to 40 percent reduction in developing time* usually is successful. Use this as a guide and then conduct your own tests. A good system is to decide ahead of time how much you're going to reduce development, then make several shots of your subject at different degrees of overexposure.

Another useful negative is type G—underexposed and overdeveloped. The effect of this combination is just the reverse of overexposure and underdevelopment. Over-all contrast is increased. This technique is helpful when subject contrast is very low and you want to pull your subject away from its surroundings or background, or when you want to add "snap" to a dully-lighted scene. The shadows can be kept approximately equal to those obtained from normal exposure and development while the highlights are allowed to go very heavy. Again, specific recommendations are difficult to give. But simply as a starting point, try *decreasing exposure by one stop* and *in-*

No filter. Brilliant Miami sky goes blank, shows only trace of clouds when Plus-X film is given normal exposure: 1/200 sec at f/11. All above pictures were developed normally.

Filter, proper exposure. Sky tone is retained and clouds appear as they do to eye. Filter factor of one stop was given, increasing exposure to 1/200 sec at f/8.

creasing developing time by 50 percent. This combination proved highly successful in many of our experiments.

These negatives—C and G—are interesting to ponder because they illustrate the principle that exposure does *proportionately* more for the shadows than it does for the highlights, and development does *proportionately* more for the highlights than it does for the shadow areas.

This relationship must be borne in mind in developing the film. Very often a careful meter reading coupled with normal exposure and development can give a negative with a little too much in the highlights, or with shadows just slightly on the thin side. These errors can be compensated for by minor adjustment of the immersion time in fine-grain developers that work slowly. Plus-or-minus two minutes in such cases will usually correct minor errors. The important thing to remember is this: if we prolong development sufficiently to double the amount of shadow density we're going to more than double highlight densities, and we may even block them up. And, if we cut development enough to get only half the normal highlight density we're going to end up with more than half the normal shadow density.

SPECIAL EFFECTS

Our discussion up to this point has been concerned (*Continued on page* 92)

RETAIN SKY TONES WITHOUT FILTER

Slight underexposure simulates effect of medium yellow

No filter, normal exposure. Sky is blank in sailboat scene when 35-mm Supreme film is given a normal exposure of 1/500 sec at f/5.6. Both shots were developed normally.

No filter, underexposure. Sky tone is held and clouds brought out when the same scene is given one stop less exposure—1/500 sec at f/8. Trick works best with pan film.

It won't work properly unless you give correct exposure

Filter, no filter factor. Unless proper exposure adjustment is made when using a filter, the negative will be underexposed. In this shot, exposure was 1/200 sec, f/11.

Filter, overexposed. Benefit of filter is wiped out if excessive exposure is given—1/200 sec at f/4 here. Not only sand but also the sky has blocked up considerably.

LIGHTEN FOLIAGE WITH GREEN FILTER

Light-green filter is useful for outdoor shooting

No filter. Green foliage in background—a typical ingredient of summer scenes—is recorded unnaturally dark on Supreme film given normal exposure of 1/200 sec at f/6.3.

With filter. Same foliage now looks much brighter. A filter factor of 4 is required when using light-green filter with panchromatic film. Exposure was 1/50 sec at f/6.3.

Against a haystack on a hazy summer day, Howard shot at 1/100 second, f/11.

White gloves accent Betsy's face in a picture made under late afternoon sky.

For outdoor portraits of a pretty girl

PUT HER IN THE

How to keep the sun in its place? A young fashion photographer shows you—with luscious Broadway star Betsy von Furstenburg as his model

NOT EVERYBODY'S girl friend is as strikingly beautiful as Betsy von Furstenburg. Just call Peter Howard lucky; he met the elfin stage and screen star in Rome when he was just a few weeks out of prep school, and their photographer-model relationship ripened steadily into something more interesting. Peter, determined to make a name for himself in fashion photography, shot innumerable pictures of beautiful Betsy (who is now starring in *Oh, Men! Oh, Women!* on Broadway). He learned rapidly, as these five photographs show. One thing he learned was to keep direct sunlight off his model's face for the sensitive, soft modeling of features that is so admired in fashion work. It's admired just as much in amateurs' portraits of women, and it's not hard to achieve. There are three ways, all illustrated by these few pictures: shoot on an overcast day, when clouds and haze diffuse the sun; shoot in the shade of trees or a building; shoot more or less against the sun, so the model shades her own face. The result, when properly exposed, is always good detail in the face and fine skin texture. Exposure? It's no particular problem except when you're shooting toward the sun. Then, be careful to take very close-in meter readings, or base exposure on the shadow areas only. The background may block up, but you'll make a good portrait. (*Outdoor Exposure*, elsewhere in this issue, gives details.) See what Peter did with Betsy, then try it with your girl!—

SHADE

Photographs by

PETER HOWARD

→

Slum street was like a stage set for actress Betsy. Overcast sky gave excellent modeling and texture to face. Peter shot at 1/100, f/4.

←

By a pool, Peter shot almost against the sun for this informal portrait. To avoid underexposure, be sure to take close-in meter readings.

→

Dilapidated hayloft became Howard's studio for a set of candid shots. Holes in roof broke up light into an interesting pattern on Betsy.

Reminder to climbers is posted at roadside in the Rockies. Registration enables rangers to keep check on the adventurous.

SHOOT *AMERICA'S* MOUNTAINS

By WILLIAM E. HENNING

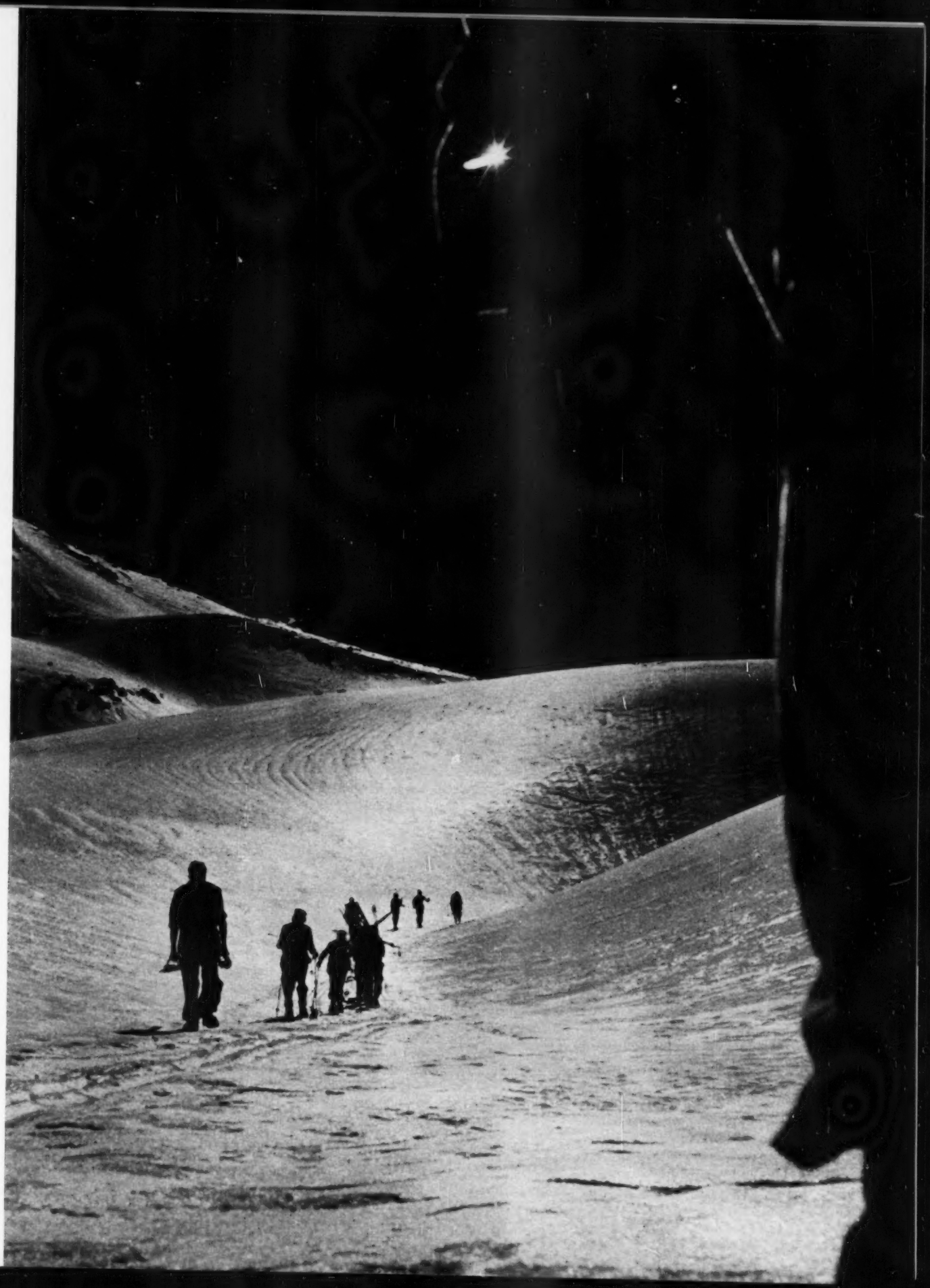
Photographs by the author unless otherwise credited

INTRIGUED BY the adventures of Hillary and Tenzing on Everest? Wish you could have been with Herzog on Annapurna? Probably a Himalayan holiday is out of the question for you, as it is for most of us. But there's plenty of mountain adventure right here in the United States. The Rockies and the Appalachians have peaks to challenge any climber's skill—and to inspire any photographer to great pictures.

This is not an article about how to climb mountains; it is a guide to mountain photography. It tells you what equipment to take, how to carry it, how to use it, where to look for good shots, and what are the special problems of high-world picture taking. If you've had no climbing experience, you'll find scores of books on the subject, and probably there's a club of enthusiasts in your

José Suares

TRAVEL



Pair of climbers take a break at a trailside camp in the Cascade Range of Washington. In background: Mt. Baker, 10,750 feet high.

area ready to welcome you. The U. S. government, and some of the clubs themselves, furnish maps, manuals, and guidebooks. A few of these are listed at the end of this story.

For pictures in the mountains, as almost everywhere else, it's best to get off the beaten path; climb the hills the tourists miss; follow trails where cars can't go; make the kind of pictures you can't find in magazines.

The special problems badgering the mountaineering photographer are usually corollaries to either weight or time. He schemes for minimum weight while still having his outfit as complete as possible, and for maximum convenience in its use. Careful planning pays off.

He is lucky indeed who finds that his needs are met by handy and light 35-mm equipment. In larger film sizes, there is much to be said for the folding hand camera; it provides the largest picture size in proportion to weight and saves valuable minutes in use. Press-type and view cameras, while technically ideal instruments, have their weight against them. Try strapping your equipment to your back, add five or ten more pounds for the other things you will need for a day's trip, and carry the load to the top of the Empire State Building. How do you feel now? Yet in foot-pounds, this is a mild test indeed; 1,200 feet is no climb at all to the mountaineer, simple trails often climbing three, four, and five thousand feet, and some of them even higher.

You can't dispense with a tripod, depending on finding a rock on which to place your camera. The rock is never there when you want it, and improvising a camera support takes too much time. There are many aluminum pocket tripods available weighing in the vicinity of ten ounces. Get one. It will be valuable with any camera. With slow color film and a lens of three inches or more in focal length, such as used for 2¼x3¼ film and larger, it is essential for serious work. The mountain scene is usually composed of foreground objects to set off the more distant landscape, and to get sufficient depth of field it is necessary to stop down (*Continued on page* 98)

In the crater of the only active volcano in U. S., Mt. Lassen, a climber picks his way across ragged rocks, through smoke and smell.

Maps, handbooks, and guidebooks are indispensable for mountain climbing. A list of clubs and government agencies which are sources of such material appears at end of this article.

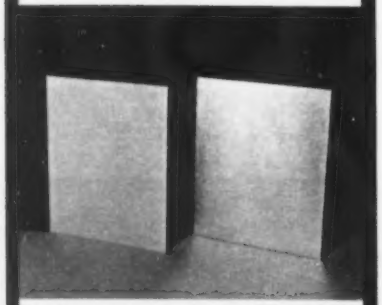
Careful use of maps pays off. Here, a mileage gauge is being used on a topographical chart of the type prepared by the U. S. Department of the Interior.

Packboard is easiest, handiest way to carry camera and accessories in mountains. Case and gadget bag are simply hung on pack's uprights, atop duffel.

How to make and use a

In a few minutes, without tools,

without reflector



White cardboard, 16x20, is made into two-sided reflector by leaving one side white, and placing foil over the other side.

Permanent reflector uses wooden drawing board as base. Regular household aluminum foil is used. (See shot below.)

Rubber cement holds foil to board. Large strips of adhesive tape are used along edges to keep foil from peeling.

White paint is sprayed on other side of the board. Aluminum paint can also be purchased and used instead of foil.

REFLECTOR

you can make this useful accessory

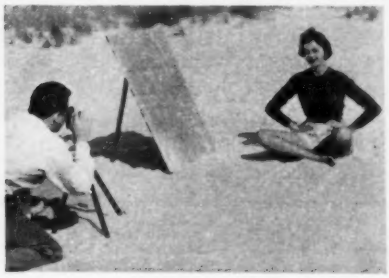
DO DEEP, distracting shadows partially hide the faces in your indoor and outdoor portraits when you try using side- and 45-degree angle lighting? If your answer is yes, you can solve this problem by learning to use an easy-to-make reflector.

Two simple reflectors that will meet most of your needs are the white cardboard (giving soft, diffused, reflected light), and the satin-finished aluminum-foil type (for bright, crisp, reflected light). Each has a different reflecting power to serve the various effects that you are after. You can make either one *(Continued on page 117)*

Indoor portrait, using one light at 45-degree angle from subject, no reflector, turned into poor picture (left page). By introducing white cardboard reflector into the setup (small picture), the photographer does away with deep shadow, improving the result. The reflector is placed on tripod, which can be raised or lowered, with the help of two clip-type clothes pins. For more reflected light, move reflector closer to the subject; for less light, move it back.

with reflector

Shooting outdoors, this photographer decided to use shiny, foil side of the reflector (picture below) because it reflected crisper light than white side. Dowel behind reflector was used to adjust surface to correct angle. Note difference between picture made without reflector (left page), and one made with it (left). *A reflector can help your color; see page 60 of this issue.*



a lesson in

OUTDOOR LIGHTING

Are your summer color pictures up to snuff? If not, three simple rules about daylight will help you get better results, more often

Photographs by Bruce Downes

DAYLIGHT—that cheapest and most beautiful of all illuminants—is so abundant in summertime that some photographers take it for granted. When using flash or flood indoors they'll work carefully to achieve the lighting effect they want, but outdoors their approach is strictly hit-and-run. Don't make this mistake, but be aware of daylight in all its wonderful variety of direction, color temperature, and quality. In color shooting, especially, you can achieve dramatic differences in effect simply by changing your position slightly, adding a filter, providing fill-in illumination, or moving your subject into the open shade. To help you get better results with color outdoors during the summer ahead, we have prepared a refresher course in the fundamentals of outdoor lighting. On the following pages you'll find three key points covered: "Watch the sun's position," "Fill in dark shadows," and "Use a

Late sun creates warm, golden tones in beach portrait of model Polly Aaron. Use early morning or late afternoon light to achieve this effect; for normal rendition of colors shoot when sun is well above horizon, or use the proper corrective filter. Daylight Kodachrome, f/6.3 at 1/50 sec.

WATCH THE SUN'S POSITION

FRONTLIGHTING. Recommended when using simple cameras. Provides relatively "flat" (shadowless) lighting, minimizes contrast. Exposure: f/8 at 1/50 sec.

45-DEGREE LIGHTING. More interesting than frontlighting; gives "modeling" shadows; a good choice for portraits but may require a fill-in.

FILL IN DARK SHADOWS

WITHOUT FILL. Unnaturally dark shadows often mar color pictures made in bright sunlight (except when sun is in a frontlight position). In these three pictures, exposure was based on highlights.

FILL-IN FROM SAND. Make use of natural reflecting surfaces (sand here) to throw light into important shadows. As in above shot, exposure was f/8, 1/50 sec. Use only white or neutral-color surfaces.

FILL-IN FROM REFLECTOR. More efficient source of fill-in lighting is a foil-covered reflector which can be propped or held in position to brighten dark shadows. Notice greater correction.

90-DEGREE LIGHTING. Skims surface of subject, reveals texture, gives a feeling of depth. Generally more useful for objects than people.

BACKLIGHTING—I. When sun is behind subject and exposure is based on highlight (sunny) areas, they are recorded normal but the face tends to go too dark.

BACKLIGHTING—II. A better use of backlight in portraiture is to base exposure on shadows (f/4, 1/50 sec here), let sunny areas go light.

skylight filter when needed." Apply these three simple rules to your own shooting and you'll get markedly improved results. All shots reproduced here were made with typical amateur equipment: a hand-held 35-mm camera loaded with Kodachrome Daylight film. Exposures were based on meter readings, but in good light the exposure chart accompanying the film is perfectly adequate. As shown on the opposite page, a reflector is a valuable aid to outdoor photography of people. See elsewhere in this issue for detailed instructions on how to make and use a reflector.—

USE A SKYLIGHT FILTER WHEN NEEDED

NO FILTER. An over-all bluish cast like this is the result of exposing color film in open shade or on overcast days when light contains more blue than bright sunlight.

WITH SKYLIGHT FILTER. A skylight (or "haze") filter eliminates excess blue in open shade, gives more normal rendition of skin tones. Exposure: f/5.6 at 1/50 sec.

WITH 81 FILTER. Don't overcorrect. Here a pinkish 81 filter (which removes somewhat more blue than skylight) adds over-all warmish tinge to open-shade scene.

KIDS OUTDOORS—

They're at their best when photographed in natural summer surroundings

By PHOEBE DUNN

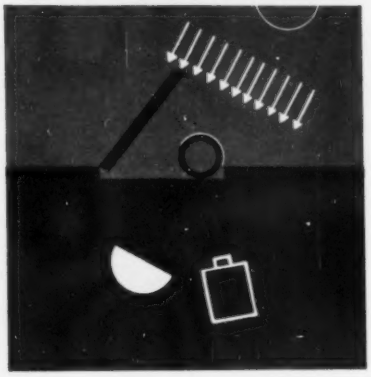
THERE IS NO such thing as an unphotogenic child. There are shy children, bored children, elusive children, and children who resent any encroachment on their valuable time, but if you take them out into their natural habitat, the outdoors, find out what they like and are interested in, and let them have fun, there are few who will not radiate their inherent beauty under your inspiring direction.

Capturing childhood's natural, happy look, so obviously absent from the photograph below, can be achieved by following a few simple rules, keeping in mind the importance of background, lighting, and the child's personality, and using a small hand-held camera with which you are familiar.

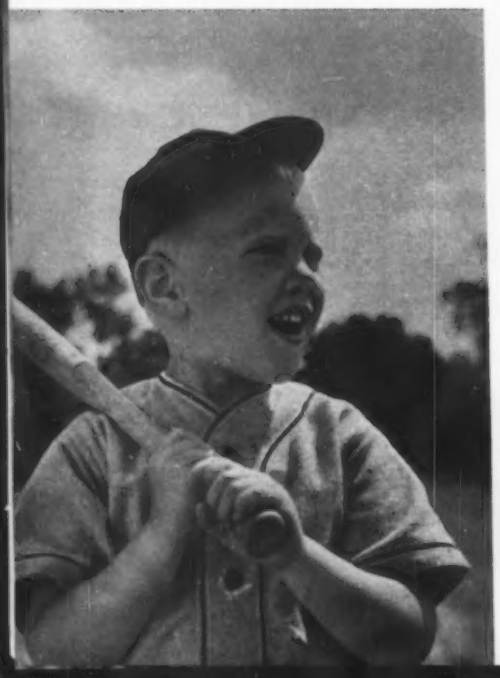
Planning your pictures in advance is one of your most important rules. The more carefully you plan your backgrounds, props, and lighting, the simpler the actual shooting will be. The attention span of the average child is relatively short and there may be many distractions outdoors, not to mention all that space into which a young subject can roam out of focus.

In planning backgrounds, be sure they are ap-

1 Perfect example of how unjust a badly planned picture, left, can be to a pretty little girl. Squinting unhappily into a strong toplight which makes harsh shadows, she stands self-consciously with nothing to do or laugh about. Hardly looking like the same child in all the other photographs on these two pages, her prettiest dress, a handful of posies, and a kitten drew out her sweet smile and self. Author Dunn used Plus-X and Ektachrome film.



2 Busy pattern of doorway detracts interest from subject, top. When child faces into house, left, backlighting brightens hair. One reflector flood was used as fill.



propriate. Don't put a potential young football star in a daisy field, for instance. This backdrop will suit a little girl in a fluffy pinafore much better.

Don't try to get too much into your picture. Interest should be concentrated on the child. With a yellow filter on your camera, the sky itself makes an ideal background.

Try to stick to one background texture to avoid a clashing of patterns. If you can't find a simple background, work close to your subject and use a wide lens opening so that any distracting background is thrown out of focus.

Be sure that the position of the sun will be right at the time of day you will be shooting. It's best not to face your subject directly into the sun unless it's a dull day, to avoid a squinty-eyed look. Back- or sidelighting is more flattering than front lighting. Backlighting is particularly striking when used (*Continued on page* 104)

3 Ill at ease and posed, Johnny squints into camera, left, the plaid shirt and fence gate creating a confusion of patterns. Far left, "at home" in baseball suit, he stands animated, ready for ball.

4 Too apprehensive and aware of camera in shot at left, Susan is more her natural and lovely self when her attention is diverted from photographer and centered on fluffy kitten in her lap. Exposure on Plus-X film was 1/50 second at f/5.6.

5 Try and find the boy's head in shot at right midst all those lilac leaves! Little Michael emerges above, smiling and hugging football in an open field. Author's camera is a twin-lens reflex.

6 Two subjects multiply your problems. Poor shot below was greatly improved by having girls lie on their tummies, shooting from a high angle. Aperture was decreased for safe depth of field.

ANIMALS FACE TO FACE

Patience and planning can vitalize zoo close-ups with expression and character

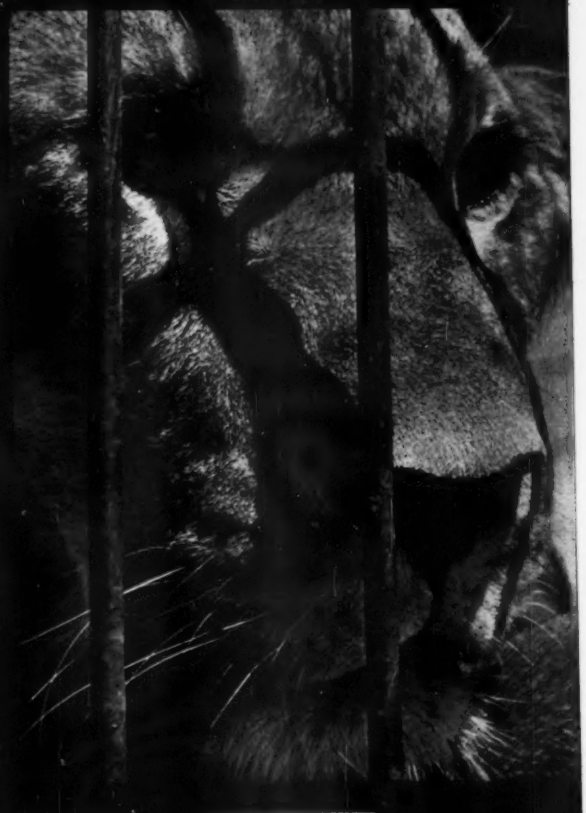
By JACK FIELDS
Photographs by the author

FINE PORTRAITURE of animals—wherein you capture an expression, depict a mood, or show a facet of character—is equally as challenging and as satisfying as being able to accomplish the same result with human beings.

With this in mind, by all means plan a day at the zoo nearest you, with your camera and your family (or your girl friend or boy friend, or even *alone*). You should be able to have fun—an important ingredient in amateur picture making—and also bring back some animal masterpieces.

With a human subject, you have the advantage of being able to direct the thinking, the pose, and to some extent the expression you are seeking . . . but with animals, you just have to wait until that right pose and expression come along. This brings us smack up to one of the prime requisites of zoo photography—*patience,* the quality that makes you stay, with camera poised, until just the right moment.

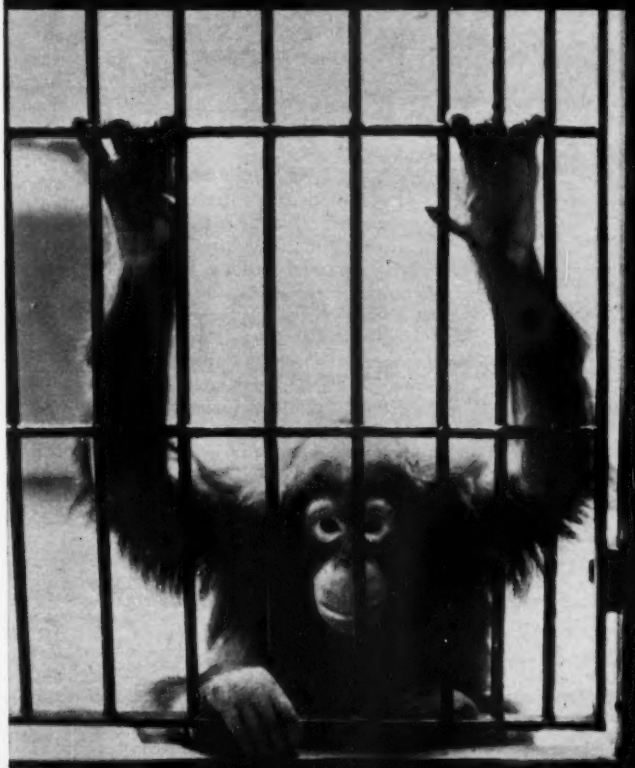
Best idea is to observe and study the animals in advance of the time you plan to shoot them—if possible. In this way, you can acquaint yourself with their habits and personalities and then mentally sketch just what you would like to say about them in (*Continued on page* 118)



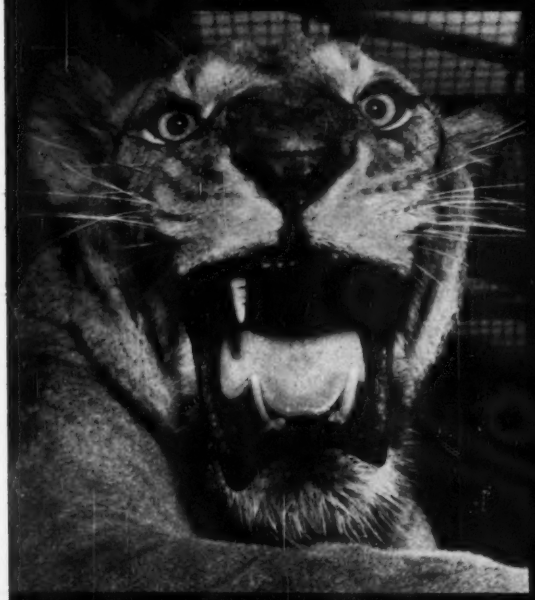
Use bars to best advantage—since you can't very well move them. Lion's portrait, deftly framed through them, is strong, convincing.

A horrible example—unless you like Dali-esque effects. Solution: use fastest shutter possible consistent with light, film speed.

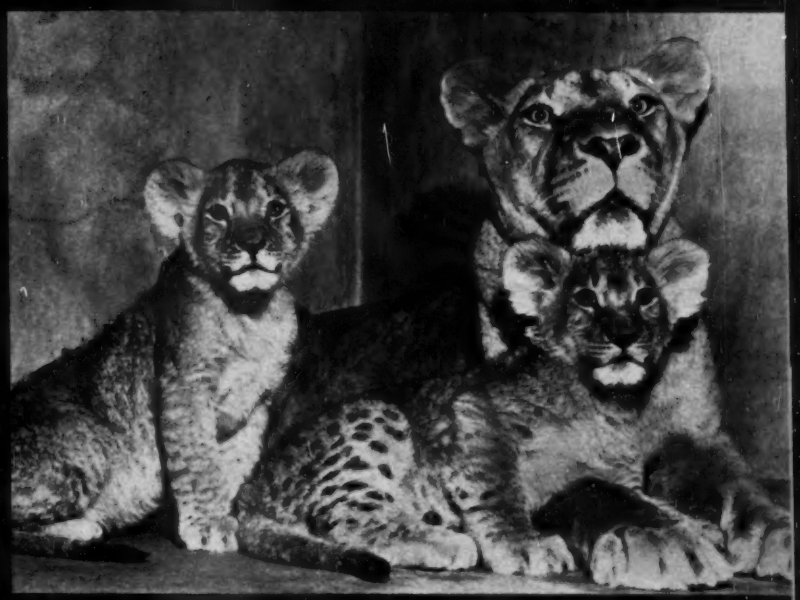
Patience plus a preview knowledge of the subject is the formula for getting good character sketches such as this backlighted study of a fascinated orangutan.



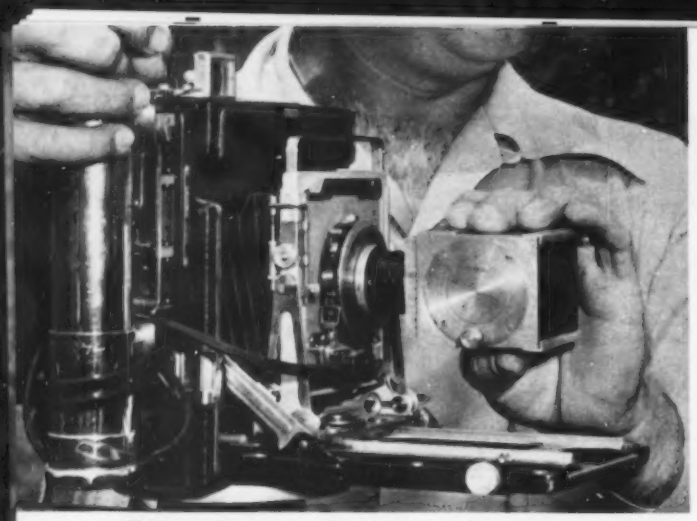
Shadows cast by cage bars add pattern interest to this daylight shot of a cheetah. A small camera was used to shoot between bars—*after* first enlisting keeper's aid.



Photographer prefocused camera, then concentrated full attention on getting just the right expression of lionish fury. Lighting was ultra-speed flash.



Family portrait was shot with lens-between-bars technique. Single flash was held high, flush with bars, to eliminate their shadows. Tripod was used on all shots.



Photographer James E. Mitchell of 20th Century-Fox holds a CinemaScope lens in front of his normal 5½-inch Ektar still lens.

NEW!

CINEMASCOPE, the 20th-Century-Fox system that squeezes images when motion pictures are taken and spreads them out when they are shown, has been adapted for use with a still press camera. Just as for the movies, the anamorphic taking lens is mounted over the taking lens of the still press camera. But unlike the movie application, the lens that spreads out the image is placed over the enlarger lens, instead of being put on a projector for direct viewing.

This still-camera experiment, tried after a publicity stunt used the anamorphic lens to (*Continued on page* 127)

Print made from the CinemaScope negative looks like this. Complete scene is compressed by the anamorphic taking lens.

Enlargement was made from a 35-mm copy of the "squeezed" 4x5 negative. The enlarger shown below is equipped with a compensating projection lens which spreads image to cover a wide sheet of printing paper, mounted in a curve like a miniature CinemaScope screen.

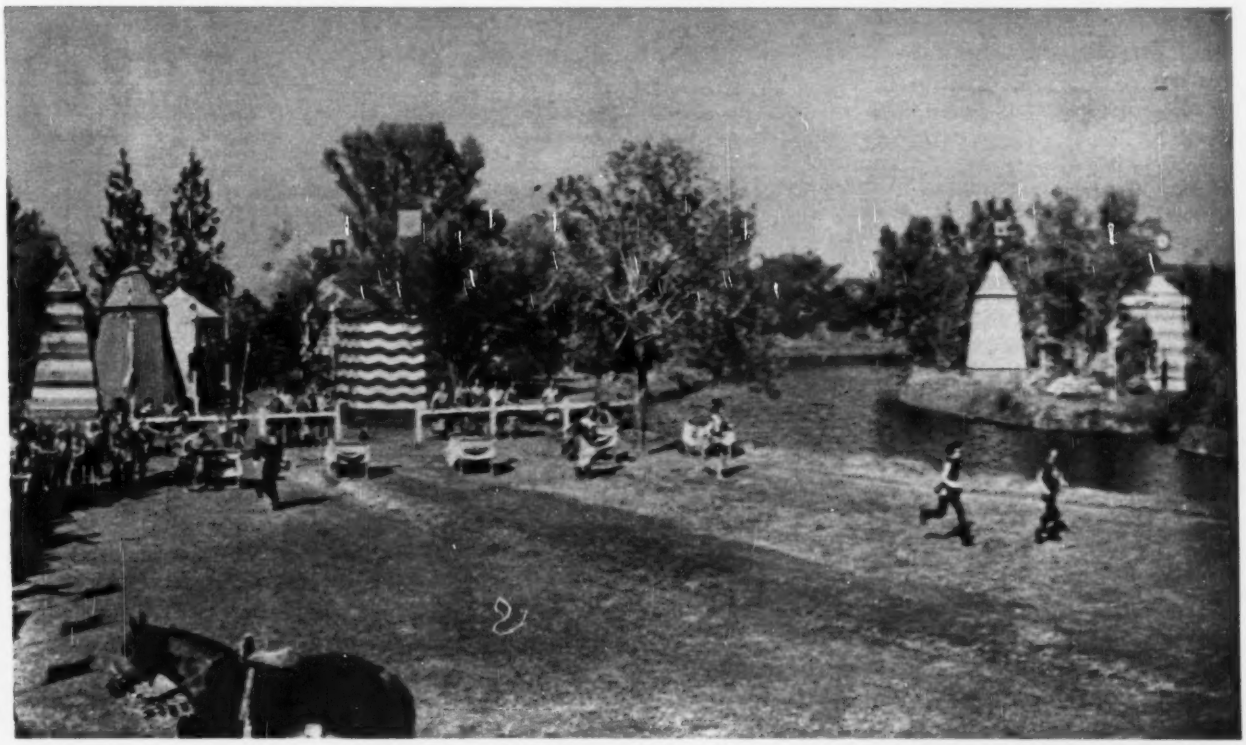
CINEMASCOPE STILLS

Anamorphic lens, used to produce wide-screen motion pictures, is successfully adapted to make wide-angle shots with still press camera

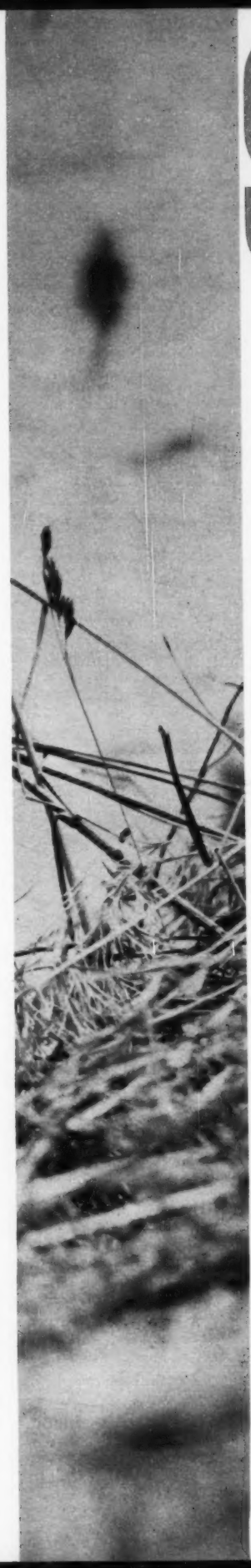
By LOUIS HOCHMAN

Scene above was made with normal 5½-in. lens for comparison with shots using wide-angle and anamorphic lenses.

Using 9-cm wide-angle lens, the picture covered more area than normal lens, but didn't have CinemaScope's sweep.



Final result is shown above. After the scene has been spread out by the enlarger's supplementary anamorphic lens, it covers wider area than does wide-angle shot at top right. Actual print from 35-mm copy negative measured 7 x 17 inches.



SUMMER

A 10-page portfolio

of ideas and methods

for summer pictures

- CAMERA ANGLES
- STORMY WEATHER
- THE CANDID TOUCH
- BACKLIGHTING
- DIFFUSE DAYLIGHT

Low angle and medium yellow filter (to darken sky) gave Andre de Dienes a bold, simple background for running girl. Twin-lens reflex; fast panchromatic film; exposure, 1/500 sec at f/11.

IT'S THE TIME of the Big Switch from flashbulbs to filters, from darkrooms to dazzling sunlight, from indoor to outdoor shooting. It's the time of the Great Migration—with gadget bag over shoulder—to the beach, the mountains, the woods, the backyards, the open road. Above all, it's the time for happy pictures in tune with the exuberant season of green woods and warm sun and singing birds. How good will your summer pictures be this year? To help you make them better than ever, absorb the wealth of information about exposure, contrast control, lighting problems, and filters elsewhere in this issue; then study the accompanying portfolio for ideas and applications. It's arranged to illustrate five important points listed above. The pair of pictures on this spread demonstrate a simple but sometimes neglected technique—the use of camera angles to simplify backgrounds. At the beach especially you need rarely be troubled by cluttered backgrounds; just tilt your camera up or down and utilize the bare sky, sand, or sea.—▶

Pictures continued on following pages

High angle provided a backdrop of sand and sea for Martin Greene's close-up of laughing girl. His exposure of 1/100 sec at f/11 was based on girl's face, thus overexposing sand for a high-key effect.

STORMY WEATHER

Look for good pictures provided by bad weather, and record thunder-clouded skies and sudden showers as well as sunlit scenes. Even a box camera is no fair-weather friend if you load it with fast panchromatic film. At left, Esther Bubley found a strong design in the folded umbrellas, empty tables, and shining pavement of an outdoor cafe after a rain storm. The short focal length of a Biogon wide-angle lens gave tremendous depth of field. Right, eerie, storm-clouded sky over Cholula, Mexico, is reminiscent of El Greco's *View of Toledo*. Peter Basch used a yellow filter, Rolleiflex, Super-XX, and exposed for 1/50 sec at $f/11$. A 1952 PHOTOGRAPHY contest winner.

THE CANDID TOUCH

Turn to summer's children if you have a penchant for grab shooting and want to capture bits of life in motion. You may be rewarded with pictures like these three light-hearted examples of the exact instant. Top, Suzanne Szasz used a shutter speed of 1/250 sec to record huffing, puffing trio at summer camp. An aperture of *f*/5.6 threw background out of focus and helped force attention on the faces. Left, an open hydrant takes the place of the old swimming hole for these city kids on a hot day. Ann Zane made the picture in passing while on another assignment. Nikon, Super-XX, 1/100 sec at *f*/8. Right, Al Francekevich sometimes finds a touch of magic in the streets of his native Brooklyn. In this delightfully spontaneous shot the strolling girl seems unaware of him and his Rolleicord; an aperture of *f*/3.5 adds a blurred, dream-like quality to prosaic background details.

BACKLIGHTING

Use the sun boldly by shooting into the light for pictures that blaze and sparkle. Backlighting put a golden halo around the girl's head, above, by Switzerland's Max Wyss, and set fire to the sea in Laurence Lowry's dramatic aerial shot of the brigantine *Gloucester*, right. Wyss used a twin-lens reflex and exposed Super-XX film for 1/300 sec at $f/5.6$. He preset exposure and focusing controls; caught a spontaneous expression while talking to the girl. A 5x7 Fairchild aerial camera with a 15-in. telephoto lens was used by Lowry, who exposed Aerographic film for 1/400 sec at $f/11$. Always use a lens shade to prevent flare in backlighted pictures, and keep contrast within usable limits by reducing development and increasing exposure. (See *Outdoor Exposure*, elsewhere in this issue for detailed information on the problem.)

DIFFUSE DAYLIGHT

For a softer mood, shoot when the summer sun is diffused by foliage, at left, or by an overcast sky, above. Ergy Landau, of France, caught the hushed and shadowed heart of a forest where riders pause for a moment on the sun-dappled earth. He based his exposure of 1/100 sec at *f*/11 on the bright areas, thus making the tree trunks and their long shadows go dark for a semi-silhouette effect. Bob Monroe used the diffuse light of a cloudy day in his delicate portrait of a girl in a Greenwich Village cafe. His camera was a twin-lens reflex, and exposure was 1/100 sec at *f*/4.

NEW: the ROBOT ROYAL camera

Here's a professional's opinion of a vastly improved sequence camera that shoots 24 pictures in 3-second bursts

By ED FEINGERSH

THE ROBOT CAMERA which has been available here in several different models since 1935 has always been an ace-in-the-hole for professional photographers specializing in action subjects. Built around a spring-driven film transport and shutter-cocking mechanism, it has enabled us to make picture sequences as fast as the shutter-release button could be depressed. However, it wasn't until the latest model of this unusual camera, the Robot Royal, reached us last March that we suddenly began to look at it less as a specialized instrument and more as an everyday tool with many practical applications.

The big news about the new Robot is the fact that for the first time the camera has a coupled rangefinder and a fully-automatic sequence release. The latter fires the camera in bursts of up to 24 pictures on a single winding—at a rate of 6 to 8 frames per second. As long as the shutter-release button is held down, the film is transported, the shutter cocked, and the exposure made in quick succession for picture after picture. The Robot Royal can also be used as a semi-automatic single-shot camera like all its predecessors by moving its readily accessible selector lever to the "E" position without taking the camera away from the eye. Each time you press the release button, you trip the shutter, and the spring drive automatically advances the film and cocks the shutter for the next exposure.

Like earlier Robot cameras, the Royal takes 35-mm film in standard daylight-loading cartridges and produces 55, 1x1-inch pictures on a regular 36-exposure film roll. The big spring-winding knob that used to be situated on top of the camera has been replaced by an optical viewfinder-rangefinder housing (sighted through a single window), and the folding key that winds the spring motor is situated on the bottom of the camera body.

The Royal's all-metal guillotine-type shutter, which has MX flash synchronization, has nine speed settings—½ to 1/500 second, plus "B." Its bayonet lens mount is of excellent design, and the four lenses available for it are made by Schneider, one of the few German optical concerns that has consistently enjoyed a good reputation among professional workers.

The lenses we had a chance to use were the 40-mm Xenon *f*/1.9 standard objective, the 30-mm Xenagon *f*/3.5 wide-angle, and the 75-mm Tele-Xenar *f*/3.8 (a 38-mm Xenar *f*/2.8 is also available). Only the 40-mm Xenon was in our hands long enough for a thorough field test, and it came through very well. The rangefinder of the Robot Royal is bright and easy to use. In fact, we had excellent results shooting a violent-action sequence while "follow-focusing." On the other hand, the viewfinder was just adequate—no better than most miniature camera viewfinders of the short-base inverted-telescope type; that is to say, you hardly notice the edges when you look directly through the finder.

A few other minor features of the camera were somewhat less than perfect—the lack of a safety lock on the open end of the hinged camera back; no lugs

(*Continued on page* 134)

Action sequence hurtling to climax was easily managed with Robot Royal on automatic-sequence setting by author-photographer Ed Feingersh of Pix; full exposure achieved by follow-focusing at *f*/2.8, 1/100 second. Ringling Brothers circus performer is Ilonka Karoly.

37 *good reasons why this camera is worth more than $87.50*

1. The Kodak Signet 35 camera is an integrated optical unit—built to give you the crispest, clearest, sharpest miniature negatives and transparencies you've ever seen.

2. It's compact, handsome, efficient—all business, no useless widgets.

3. Focusing extends from infinity down to 2 feet—ideal for color close-ups.

4. Lens stops down to *f*/22—desirable for extra depth in extreme close-up work, and—

5. The lens is a 4-element Kodak Ektar *f*/3.5. No better lens in its field, at any price.

6. All glass-air surfaces of the Signet's Kodak Ektar Lens are *Lumenized*, for utmost color purity, clean tonal separation, and maximum light transmission.

7. This lens has a focal length of 44mm—which matches the diagonal of the 24 x 36mm negative, gives you the correct "normal" angle of coverage, and superior depth of field.

8. The Signet's lens is coupled to a rangefinder of exceptional clearness and accuracy, for the full focusing range.

9. The rangefinder shows a large triangular image in a full viewfinder field. Apex of triangle is especially helpful in centering and aligning the subject.

10. The viewfinder is the direct, optical eye-level type, fully enclosed. Furthermore—

11. Range- and viewfinder are combined in one eyepiece, for speed and convenience.

12. For utmost accuracy, the Signet rangefinder is built with extra-size components, and uses spring-loaded V-bearings which eliminate all "play."

13. The Signet's lens is fitted to a Kodak Synchro 300 Shutter of trouble-free design, with speeds from 1/25 to 1/300 second.

14. This shutter has an unusually rapid opening-closing rate—to assure full light transmission in the best action-stopping time.

15. The shutter construction includes an extra-heavy mechanism plate to carry all moving parts, a heavy drawn-and-turned case with lens cell separately fitted to perfect parallelism—all to assure maximum precision.

16. Shutter triggering is indirect. The rate at which you trip the shutter has no effect on its precision of performance.

17. Flash synchro for Class M bulbs is built-in, and extremely reliable at *all* speeds.

18. Lens and shutter are mounted on a velvet-smooth all-metal focusing helix, with lateral play held to −.001 inch, and end play to −.0015 inch, for precise co-ordination between lens, rangefinder, and film.

19. Lens mount and focusing ring ride on 50 ball bearings in a broad circular race—for accurate alignment with no play or slack.

20. This superior ball-bearing mount is lifetime lubricated with a special all-temperature lube. It's as smooth and sweet-acting in coldest winter as in tropical summer.

21. The Signet's body is of tough, rigid, die-cast aluminum alloy, with deep internal webbing for maximum strength.

22. Camera weight, only about 18 ounces.

23. Camera size, 4½ x 3⅛ x 2½ inches, with lens retracted. Just right for a firm two-hand grip, without excess bulk.

24. Film winding is jam-proof and smooth. Film glides along with a flick of the knob.

25. Winding and rewind knobs are big, deep-milled, easy to handle even with gloves on.

26. Shutter release, cocking lever, and focusing lever are all at your finger tips even when the camera is held in a firm two-hand grip.

27. All operating scales—shutter speed, focus, aperture, field depth—are visible at a glance from above.

28. Film counter reads *down* from 36 to 0—automatically shows how much film remains.

29. Quick-action exposure computer and film indicator are on back of camera.

30. "Red dot" average settings for color and black-and-white—assure correct exposure without fuss.

31. Automatic double-exposure prevention.

32. Release lever permits *deliberate* double exposures when you so desire.

33. Camera back removes completely for easy loading and cleaning.

34. Film pressure plate is mirror-smooth chrome; no film scratching.

35. Exterior metal surfaces are handsomely satined and waxed; covering is tough Kodadur, scuff-resistant, moisture-resistant and fungus-resistant; bottom plate is resilient Tenite, won't mar furniture.

36. Neck strap comes with camera; handsome leather field case available; all Series V lens attachments fit.

37. The $87.50 price *includes* Federal Tax.

See the Kodak Signet 35 at your dealer's. We feel it's your best buy in precision miniature cameras.

Price is subject to change without notice.

Kodak
TRADE-MARK

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

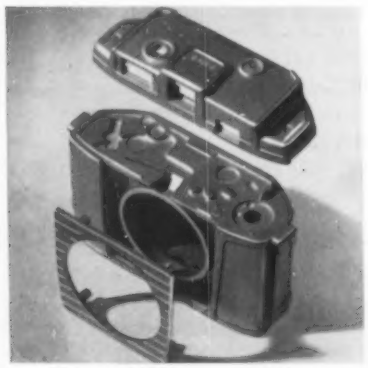
The Kodak BULLETIN

Powerhouses and

—And some good summer questions: What's the right length for a miniature-camera lens? How many color slides is a pleasure? Why do the best lenses roll on ball bearings? How many filters do you *really* need for color? Where can you get all the dope on flash for 50c? How many aids for an Ektalux? And what does a Kodak Retina IIa cost *now*?

Stout fella

When trying out a Kodak Chevron Camera, folks usually comment on its solid, "he-man" feel. There are solid reasons for this comment. Here's a Chevron with its shirt off:



All four of the basic Chevron units—body, top housing, back, and front plate—are precision aluminum-alloy castings. Precision, we said. Note the several recesses and raised surfaces on top of the camera body, and the big front ring. These require only a minor truing-up to become registering and mounting surfaces, accurate to split-thousandths. The body is a rigid, deep-webbed design, built for unbeatable performance. And, of course, the focusing mount that goes on later is an equally sturdy job of precision turning and milling.

We build the Chevron this way because we want to assure full performance from the unsurpassed Kodak Ektar *f*/3.5 Lens. Put some 2¼ x 2¼ Chevron negatives or transparencies under a magnifying glass, and you'll see why this camera is worth more than its $198.50 price.

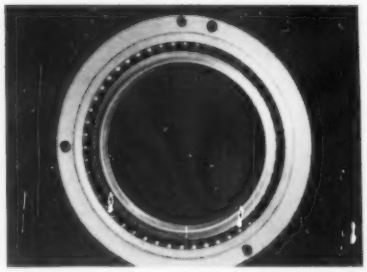
Ball bearings

We seem to be acquiring quite a family of cameras with ball-bearing lens mounts. There are three now: the Kodak Chevron Camera, the Kodak Signet 35 Camera, and the Kodak Bantam RF Camera. You'd think that we think a lot of ball-bearing mounts. We do.

Let's look at why we use this type of mount. In the first place, a camera lens must be held exactly parallel to the film plane. In the second, the lens must focus smoothly, accurately, with no "play," and in all sorts of weather. And this is precisely what we achieve by mounting the focusing ring on ball bearings under constant, uniform pressure.

By using precision ball bearings, we can be sure that the mount will always be held parallel, and that the relationship of lens plane to film plane will hold constant while the mount is being rotated for focusing. By the use of ball bearings and by careful machining of all mount parts, "play" is practically impossible. And ball bearings work smoothly in almost any temperature or climate.

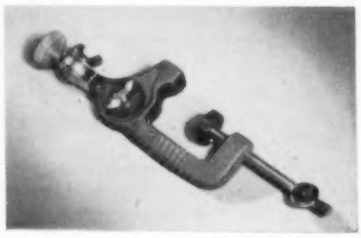
This type of mount is the best way to make sure you get full advantage of a



really fine lens. That's the reason why we selected these mounts for three of our newest and most precise cameras. Try the action of the mount on a Kodak Chevron, Signet, or Bantam RF the next time you see your Kodak dealer and you'll *feel* what we mean.

Clamp

Tired of lugging a tripod around? Then, try a C-clamp. The Kodak Flexiclamp weighs practically nothing, attaches just



about anywhere, swivels all over the place, costs only $4.95.

200 is a pleasure

Our experts say 200 Kodachrome slides is about the right number for a good evening's showing. While groping for a suitable word to describe this many slides, we ran across some fine old-English collectives—a "gaggle" of geese, a "clowder" of cats, a "murmuring" of starlings, a "pride" of lions. We think "a pleasure of slides" is just the right term for a group of 200.

It so happens this is just about the number of 2 x 2″ cardboard slides that fit into our new, $1.95, slim, streamlined, smartly-styled, shatter-resistant Kodak Ready-File.

This is a beautiful box, molded of smooth, tough polystyrene. The sides taper gently, keeping your slides centered. Group separators take either pen or pencil labels. There's an index in the top. A sturdy catch keeps it shut tight. And tiny legs on the bottom match decorative recesses on the top—so you can

stack the boxes neatly, like interlocking poker chips.

The Kodak Ready-File will also hold one or more $1.95 Kodaslide Pocket Viewers, very neatly. With projector or hand viewer—it's still a pleasure.

44mm vs. 50mm

What's the right focal length for a miniature-camera lens? The early miniature cameras started with 50mm, and it became a tradition. But one of the oldest

Extra Arms

rules for fitting a "normal" lens to a camera is: Let the focal length match the diagonal of the film. For a 24 x 36mm miniature film frame, that comes out to 44mm.

Fact is, both are good. The 44mm (as on the Kodak Signet 35 Camera) gives you a little wider angle of view, and a bit more depth of field. The 50mm or 51mm (Kodak Pony 135, Retina IIa, etc.) enables you to "crop" your subject a little closer at a given distance. Some prefer one, some the other—so, in our accommodating way, we offer both.

Price note

Our ad on the back cover of this magazine talks about the Kodak Bantam RF Camera. But, it doesn't give the price. Why? Because when the cover went to press, the Bantam RF Camera was sold only as a part of the Town & Country

Outfit. Now the camera alone is $59.75. Signet 35, $87.50; Retina IIa, $127.50.

Three for color

Sure, Kodak makes more than 100 types of Kodak Wratten Filters and could make 10,000 types at need. But for use with a Kodak Daylight or Type A color film and *standard* light sources, you require only three. These three:

1. Kodak Filter 81C. This is for flash shots with Class M bulbs and Type A films. (For SM or SF bulbs, you don't need it.)

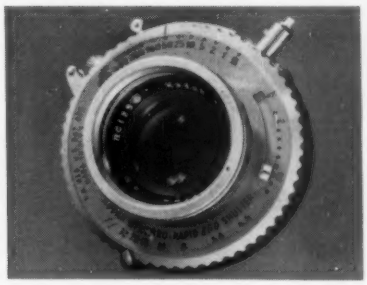
2. Kodak Skylight Filter. This is for hazy-day and open-shade shots, when the daylight is too bluish. It also helps warm up those blue-hazy distant scenes.

3. Kodak Daylight Filter for Type A Color Films. This re-balances daylight, so you can use Type A films outdoors in the daytime. (If you use Type B *Ektachrome* Film outdoors, the proper filter is the Wratten 85B.)

Of course, when you use *non*-standard light sources, you get into delicate problems of light balancing and color compensation. Kodak makes about forty-five filters to solve those. The big professional and photo-illustration studios use all of them.

Lenses for sale

We make lots of lenses. A few are Kodak Ektar Lenses, the finest we make. If you want unsurpassed sharpness in your negatives and don't have a Kodak camera with a Kodak Ektar Lens already built in, we sell Ektars separately. For



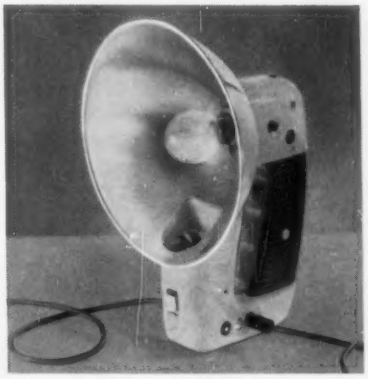
your miniature press camera, you can buy a 101mm *f*/4.5 Ektar in a Kodak Synchro-Rapid 800 Shutter for $98.50. If it's a long lens you want, say for a 4 x 5 view camera, there's an 8-inch Kodak Ektar Lens, *f*/7.7, in a Kodak Flasn Supermatic Shutter for $92.50. There are other focal lengths, too. Ask your Kodak dealer about them.

Ektalux family

We like to talk about the Kodak Ektalux Flasholder because it's the finest flash unit we make, designed from the bottom up as a top-notch professional piece of equipment. But we're *not* going to talk about the Flasholder, rather what goes with it.

Add up the number of accessories for the Ektalux and it comes to eleven. The basic unit comes with a standard bracket, but we also make brackets for press cameras and the Polaroid Land Camera. (As a matter of fact, the Ektalux was first conceived as a press flash unit.) If your shutter doesn't take the standard bayonet connector that comes with the Ektalux, we make a Flasholder Adapter for Compur, Prontor, and Pronto Flash Shutters, and an extension cord with a 2-post connector.

We make Ektalux solenoids; we make a remote release with a 20-foot cord to operate your camera at a distance; and we make the Kodak Synchro-Switch to use with a solenoid as an external synchronizer for non-flash shutters. Add to all this as many as 6 Ektalux Extension Units and you've got a flash system that can do just about everything but wash the dishes, fits just about every camera but Daguerre's. As for the Ektalux Flash-



older itself, ask your Kodak dealer to show it to you.

Extra arm

Sometimes even taking a picture of a flower calls for an extra arm to hold a reflector six feet from the camera. A Kodak Auto-Release takes care of such situations for you. It automatically trips the shutter ten seconds after it's set, lets you get in the act yourself if you want. Costs only $3.86.

Flash data book

Here's a new 64-page Kodak Data Book aimed at better flash pictures—50¢ at your Kodak dealer's. Single flash, multiple flash, flash with daylight and sunlight (indoors and out), with color film and black-and-white film; open flash technique, controlling lighting contrast, slave units, electronic flash—and reference tables on guide numbers, supplementary flash, and extreme close-ups. Also tips on safety and maintenance. A swell roundup of useful facts, if we do say so ourselves. "Flash Technique" is the title.

Prices include Federal Tax where applicable and are subject to change without notice.

Kodak
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EASTMAN KODAK COMPANY, Rochester 4, N. Y.

You've seen these great Walt Disney films . . .

PICTURE COURTESY OF WALT DISNEY PRODUCTIONS

Next, see Walt Disney's new feature-length True-Life Adventure: "The Vanishing Prairie."

Now meet the people who made them!

Here is your index to some of the people who made Walt Disney's famous "True-Life Adventure" series of motion pictures, which have already won six Academy Awards.

The picture above shows: (1) Walt Disney between Mr. and Mrs. Herb Crisler; (2) Karl H. Maslowski; (3) John Nash Ott; (4) Murl Deusing; (5) Tom McHugh; (6) Mr. and Mrs. Alfred G. Milotte; (7) Lloyd Beebe; (8) Alfred Bailey; (9) Bert Harwell; (10) Mr. and Mrs. Olin Sewall Pettingill, Jr.; (11) John H. Storer.

Note how many of these famous cinematographers, explorers, and naturalists use the Cine-Kodak Special II Camera—the highly precise 16mm. motion-picture camera that's famed the world around for its truly amazing built-in movie versatility.

To learn more about this amazing camera, ask your Kodak dealer—or just mail the handy coupon for this free 16-page booklet describing features of Cine-Kodak Special II Camera. Prices start at $990, including Federal Tax, subject to change without notice. *And most Kodak dealers offer convenient terms.*

EASTMAN KODAK COMPANY 7-8
Dept. 8-V, Rochester 4, N. Y.

Please send me a copy of "16mm. Motion Picture Making with the Cine-Kodak Special II Camera."

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Kodak
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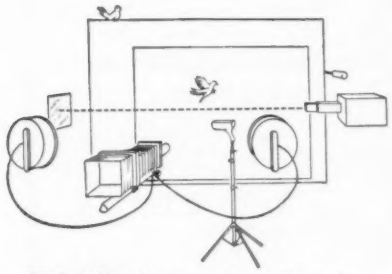
Photograph by Crawford H. Greenewalt

By J. M. MORRIS
E. I. du Pont de Nemours & Company, Inc.

Photoelectric shutter tripper

THE ARTICLE in the January 1954 issue of PHOTOGRAPHY [*An Executive's Hobby*] about Mr. Crawford H. Greenewalt's bird photography has prompted many inquiries about the photoelectric tripping circuit which makes it possible for flying birds to actuate the photographer's camera and take their own speedlight pictures.

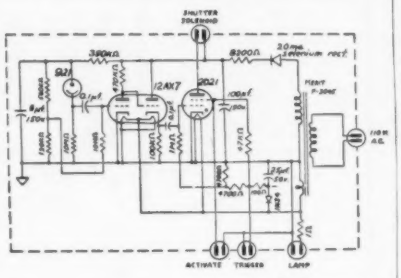
Briefly, the working parts of the tripping unit are a light source (a flashlight) and a detector (a phototube). The two are set up in such a way that when the flashlight beam falling on the phototube is interrupted, the resulting electrical signal is amplified to a degree where it will operate a solenoid coupled to the camera shutter. When the shutter is fully open, its internal electrical contacts trigger the speedlight units, illuminating the scene. The entire operation from the breaking of the light beam to the flashing of the speedlights takes place in 6 milliseconds (roughly 1/160 sec).

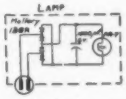


Bird takes its own picture by interrupting beam that bounces from light source to mirror and back to phototube.

The actual arrangement employed by Mr. Greenewalt is shown on this page. Both the flashlight and phototube are situated in the same housing and the light path emerging from the flashlight is directed across the bird-feeding tray at a mirror at the far end of the setup and then reflected back across the feeding tray before it reaches the phototube window. If either leg of the light beam is interrupted, the shutter-tripping mechanism is fired.

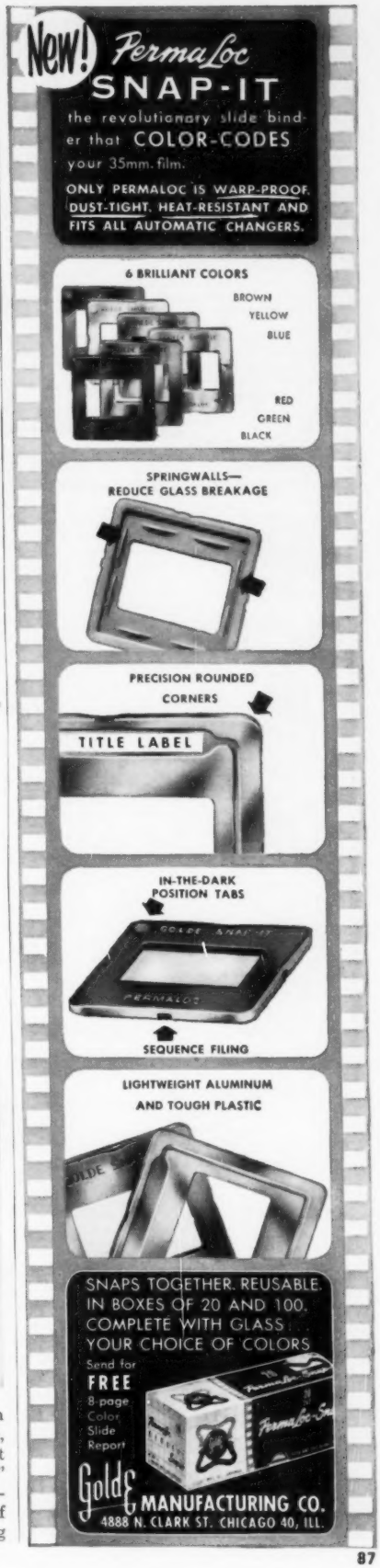
Details of the circuit are given in the accompanying diagram. The phototube is a 921 gas-filled type. A 12AX7 twin-triode provides a stage of amplification and a cathode-follower to drive the normally cut-off 2D21 thyratron. The 2D21





Diagrams, above and right, show all details of photoelectric tripping circuit. Components fit very handily in relatively small box-shaped metal housing, illustrated below.

has a negative bias applied to both screen and control grids. Under this condition, interruption of the light beam will not trigger the circuit. When the "activate" switch is operated, however, the screen-grid bias is removed and interruption of the light beam produces a signal, strong



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1302 F St. N.W.

BALTIMORE
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214 E. Baltimore St.

PHILADELPHIA
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Because the Nation's Capital is not subject to Fair Trade, you are able to make substantial savings on brand-new items when you make a cash purchase from our Mail Order Department in Washington, D. C.

Items subject to Fair Trade Agreements can be purchased at reduced prices from our Washington, D. C. stores only . . . and on a remittance with order basis only. Please include check or money order for full amount plus estimated postage.

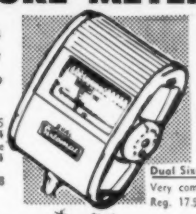
Every purchase you made from RITZ is a "NO RISK PURCHASE"—for you must be completely satisfied, or your money will be refunded for any reason whatsoever, after a 30-day trial. Fair enough?

BRAND-NEW! EXPOSURE METER SALE!

General Electric Meters
PR-1 Reg. 32.50 Sale Priced 24.88
DW-68 Reg. 24.50 Sale Priced, 18.97
Mascot Reg. 15.95 Sale Priced, 11.99

Weston Meters
Master II Universal Reg. 29.95 Sale Priced 24.44
Master II Cine Reg. 29.95 Sale Priced 24.44
Cadet Reg. 19.95 Sale Priced, 15.98

Norwood Meters
Colormaster Reg. 32.95 Sale Priced 23.99
Flashrite Reg. 11.95 Sale Priced, 9.19
Speedrite Reg. 11.95 Sale Priced, 9.19



Sixtomat
Exposure Meters
A wonderful new group of imported meters. Truly great buys.

Dual Sixtomat
For incident and reflected light with chrome neck chain Reg. 27.50 Sale Priced 19.95

Dual Sixon
Very compact with Chrome neck chain Reg. 17.50 ..... 13.95

Sixti
with clip on shoe to fit camera, complete with incident light diffuser and leather case Reg. 23.95 Sale Priced, 17.95

$2.50 Leather Case for any meter only 2.00

Brand-New CAMERA Bargains!

● **Retina II A**
Precision 35 mm. cpld. Rangefinder, Rapid film advance lever Xenon f:2 coated lens Compur Rapid M-X Full Synch Shutter B-1 sec to 1/500 sec.
Reg. $135.00 Sale Priced **$107.50** Case $7.50 B. C. Flashgun, $9.50

● **Brand New! Graflex—Ciro—35 with Case & Flashgun**
Graflex F 3.5 Coated Lens, Century M-F Full Synch Shutter—T. B. 1/10 sec to 1/200 sec.
Reg. 69.50 SALE PRICED **45.00**

● **Brand New! Graflex 22**
Twin Lens 2¼ sq. Reflex, f:3.5 Coated Lens, Century X-F-M Full Synch Shutter T-B 1/10 sec. to 1/200 sec..
Reg. 94.50 SALE PRICED **75.00** Case 7.50 B. C. Flashgun 8.50

● **Brand New! Konica II**
35 mm Camera Buy of the Year Coupled Range Finder, Hexanon 5 element f:2.8 Coated Lens, Konrapid S Flash Synch Shutter T-B 1 sec to 1/500 sec.
Reg. 119.75 SALE PRICED **89.50** Case 10.00 B. C. Flashgun 9.50

● **Brand New KODAK Town & Country Outfit**
Kodak's newest—Bantam RF Camera with Case and Flashgun Cpld R.F. 828 Camera Ektanon f:3.9 Coated Lens, Flash 300 Shutter B, 1/25 sec to 1/300 sec.
Reg. 78.50 SALE PRICED **63.50**

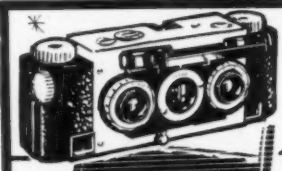
● **Brand New KODAK SIGNET**
Signet 35 Cpld Rangefinder Ektar f:3.5 Coated Lens, Syncro 300 Shutter B, 1/25 sec to 1/300 sec.
Reg. 92.50 SALE PRICED **74.84** Case 8.00 B. C. Flashgun 9.50

Brand New LENSES from JAPAN

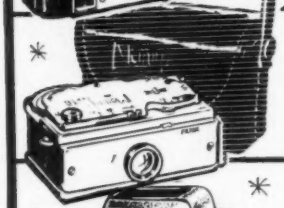
Superb lenses that amaze the experts

For 8 mm Movie Camera	Reg.	Sale Priced
1½" f:3.2 Foc.	17.95	12.95
1½" f:2.5 Foc.	26.95	19.75
1½" f:1.9 Foc.	38.95	27.95
1½" f:1.4 Foc.	49.95	34.95
7 mm f:2.5 W.A.	29.95	19.95
6.5 mm f:1.9 W.A.	44.95	29.95
For 16 mm Movie Cameras		
3" f:3.5 Foc.	32.50	22.95
3" f:2.5 Foc.	42.50	29.95
3" f:1.9 Foc.	49.95	34.95
17 mm f:2.7 W.A.	34.95	24.95
FOR LEICA & CANON		
90 mm Tel. f:4	59.95	44.95
135 mm Tel f:3.8	66.95	49.95
35 mm W.A. f:3.5	79.95	59.95
Universal Zoom Finder	29.95	24.95
FOR EXACTA, EXA, PRACTICE		
85 mm Tel f:2	125.00	89.50
90 mm Tel f:4	51.95	37.95
135 mm Tel f:3.8	59.95	44.95
135 mm Pre-set f:3.8	84.95	59.95
40 mm W.A. f:3.5	54.95	39.95

PLEASE SPECIFY CAMERA & LENS WHEN ORDERING.



Brand New
STEREO REALIST ST-41
The 3-D Favorite
Matched Coated f:3.5 Lenses. Very latest model with double exposure prevention, Depth of field scale
Reg. 159.00 Sale Priced **119.00** Compartment Case, 19.95 B. C. Flashgun, 9.50 Viewer, 9.95



Brand New
SUPER SUB MINIATURE MAMIYA-16
with Case and Flashgun Reg. 39.95
One of the smallest precision cameras
Coated f:3.5 Lens, Flash Synch Shutter B, ½ sec to 1/200 sec. Automatic film winding, shutter cocking and exposure counting in one movement.
Sale Priced **29.95** Film 79¢

Brand-New
SVE 2x2 Slide PROJECTOR SKYLINE 300 B
300 Watt Blower Cooled 1954 model with transverse carrier. Do not confuse with old discontinued models.
Reg. 49.95 Sale Priced **37.95** Case, 7.95

	Reg.	Sale
Airequipt Automatic Changer for most slide projectors	14.95	11.95
Airequipt Magazines	2.25	1.85

Kodak FILM SALE

All Guaranteed Fresh Dated — Repeated by Popular demand — Buy 3 or more at a time and save

	Reg.	Sale
3 rolls 35mm Kodachrome 20 exp.	9.75	8.25
3 rolls 35mm Kodachrome 36 exp.	14.85	12.50
3 rolls 35mm Plus X or Super XX 20 exp.	2.55	2.00
3 rolls 35mm Plus X or Super XX 36 exp.	3.30	2.60
3 rolls 8mm Kodachrome 25' roll	11.25	9.50
3 rolls 8mm Kodachrome 25' magazine	13.95	11.85
3 rolls 16mm Kodachrome 100' roll	31.20	26.50
3 rolls 16mm Kodachrome 50' magazine	20.85	17.70
3 rolls 620 or 120 Verichrome	1.35	1.10
3 rolls 620 or 120 Plus X or Super XX	1.50	1.20
3 rolls 620 or 120 Kodacolor	5.94	4.75
3 rolls 620 or 120 Ektachrome	4.05	3.45

Everyone should have
A Polarizing FILTER
Subdues undesirable reflections. Controls brightness of sky. A must for color.
With handle for rotating polarizer without removing from adapter ring. Your choice of Series V or VI.
Reg. 8.00 Only **5.00**

Brand New
GRAPHIC PRESS Outfits
All original Graflex Factory Installed Equipment

2¼x3¼ CENTURY GRAPHIC OUTFIT
Complete with 103 mm Graftar f:4.5 coated lens, Century XFM Shutter, Kalart Range Finder installed, Graflite 2 cell Flash Gun, 5" Reflector, with Graflite Mounting Plate Installed, Connecting Cord, Optical Viewfinder Installed and one film holder. Reg. 181.60 Sale Priced 139.95

4x5 CROWN GRAPHIC OUTFIT
Complete with 135 mm Optar f:4.7 coated lens, No. 2 Graflex full synch shutter, Kalart Rangefinder installed, Graflite 3 cell Flash Gun, 7" reflector, with Encircling Bracket and Connecting Cord, Graflok Back and one film holder. Reg. **315.85 Sale Priced 239.95**

4x5 SPEED GRAPHIC OUTFIT
Complete with same lens and shutter and accessories as Crown Graphic above Reg. **359.85 Sale Priced 269.95**

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Beautiful non-glossy matte color prints with the appearance of artistic color paintings. Mat-tone* eliminates glare and protects your prints.

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12 exp. roll—$4.20 for 12 Mat-tone* Prints
Full refund will be made on any unprintable Kodak negative. Price includes developing of Kodacolor

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3 X (3x4")	— 1.00
4 X 5"	— 1.30
5 X 7"	— 2.00
8 X 10"	— 4.00

Please include full payment with order. Send Kodacolor Film or color transparencies to Ritz Color Labs, 618 12th St., N. W., Washington 5, D. C. Try MAT-TONE once and you'll never want ordinary Glossy Prints again!

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LENSES

8MM MOVIE CAMERA OWNERS!! High Speed, new ½" coated F1.9 standard focusing mount lens (worth $47.00)—only $19.95, and your F2.5 lens—We'll be flooded on this one so hurry your order in.

LENSES FOR EXACTAS, never, never used.
40mm Tessar F4.5 Wide Angle, coated.... 65.00
135mm Zeiss Triotar F4, coated, preset.... 79.50
80mm Zeiss Biometer F2.8, preset..... 95.00
75mm Biotar F1.5, coated 135.00

LEICA LENSES, used but really just like new. You'll be surprised!
35mm Summaron Wide Angle F3.5, coated. 69.50
90mm Elmar F4, coated 69.50
135mm Hektor F4, coated..... 95.00
85mm Summarix F1.5, coated 250.00

CONTAX LENSES, absolutely perfect condition:
85mm Sonnar F2, latest chrome mount....115.00
135mm Sonnar F2, latest chrome mount.... 93.00
35mm Biometer (Biogon) F2.8, latest chrome mount 120.00

PROJECTORS

BRUMBERGER FLEETWOOD slide projector, #1405, new, for 2¼x2¼ transparencies. 300 watt, blower cooled, two switch control. Regular $69.50. A very bright projector for you twin lens reflex camera owners, and a bright price from Ritz—only $49.50. Extra carrier for 2x2 slides $3.95. Carrying case $9.95.

AMERICAN OPTAL SKOT, just out, and just right for all you lads and lassies who want the smartest looking 35mm projector on the market. 300 watts of amazing brightness, built-in blower fan and a brief-case carrying case. Regular $49.50. Let us save you a ten dollar bill on a new one. Only $39.50 from Ritz!!

GOLDE JET, new, this is Golde's new baby and we love it—so will you. Self-contained in case, 300 watts, blower cooled. Should be $54.50 but good old save-you-money Ritz has priced it at only $39.95. Golde's such a good line we better list some more good buys:
Golde Coronet 200 watt, blower-cooled, with case $34.50
Golde Manumatic 300 watt, blower-cooled, with case 49.50
Golde Reflex 2¼x2¼, 300 watt, blower-cooled, with case..... 59.50

KODASCOPE ROYAL PROJECTOR, new, 16mm, A.C. or D.C., F1.6 lens, 750 watt, and 400' reel. Was $245.00. Well sir, if you can use a 16mm projector you should buy this one, 'cause we've priced it at only $199.50.

KODASCOPE PAGEANT Sound Projector, A.C. or D.C., F1.6 lens, 750 watt, and 1600' reel. This was Kodak's $400.00 sound job, and we think it's the best—so if you want one—buy it now and find $100.00 because our price is only $300.00. Brand new.

DeJUR "750" Projector. Honest, this is the "mostest" 8mm projector around. It's got everything—750 watts, blower-cooled, 400' capacity, reverse, rewind, still, speed controls, and comes with a case too. Regular $159.50, and we do it again with a super buy for only $119.50. Yes—it's new!!

ACCESSORIES

FILTER KITS, brand new, custom made deluxe filter sets of three solid optical glass, individually mounted filters in a custom case. Black and white kit contains yellow, red, and green filters. Color kits contain Type A Conversion (Indoors to Outdoors) Skylight Haze, and Flash Correction (81C) filters. Each filter is custom mounted to screw directly into the following cameras or lenses: Leicas with Summar, Elmar or Summitar, Argus C-3, Bolsey B-2, Exacta VX, Retina 11A, Contessa, Nikkor F1.6, Bayonet mounted for Rolleis. Name your camera and lens. Specify whether black and white or color kits (or both) are desired. And here's the real good news. Although each kit is regularly $12.95, we decided to give you a bonanza by pricing them at only $7.95 each. Both kits for $15.00.

FILTERS—new, Series V and VI. Genuine solid colored optical glass, precision made plano parallel optical flats. Your choice of Yellow, Red, Green, Type A, Skylight, or 81C. Fits standard Eastman Kodak or other Series V and VI adapters and attachments. Series V—Regular 2.50, only $1.50. Series VI—Regular 3.00, only $2.00. Suggest you buy all six.

Wanna take close-ups with your coupled rangefinder camera? Here it is—the "Auto-up," made to work on your camera so that you can take pictures from 20 inches to 40 inches and focus through your rangefinder. The most practical accessory we've ever seen, but they always sold for $25.00 to $50.00. Well, we wheeled and dealed and we've got one for you for only $12.95, if you have one of the following cameras: Leica with Summitar, Summar, Elmar or Nikon lenses, Retina 11a, Contessa.

ROLLEI OWNERS—Step up closer, please!! We couldn't resist this scoop and neither should you. Here's a Proxar Par Set in bayonet mount, i.e.: parallex corrected matched close-up lenses for your taking and viewing lenses. There's a #1 set and a #2 set, and there's a low price tag of only $12.50 for each set—well worth $25.00 each.

QUICK SET TRIPODS. Steady, men—yes, we said Quick Set—the world's finest tripod line—and these are brand new, latest elevator models with Pan head. Stubby, Regular $32.00 Ritz priced $24.50; Champ, Regular $34.00, Ritz priced $26.00; Husky, Regular $47.00, Ritz priced $37.00; Hi Boy, Regular $53.50, Ritz priced $40.00.

RITZ PROJECTION SCREEN, 40x40, made especially for us by world's foremost screen manufacturer. Sturdy tripod model with automatic features and best of all, the same glass beaded, mildew-proof, fungus proof, fireproof, washable fabric as used on their $27.95 model. We gave them a large production order, paid cash on the line, and got us a sharp-pencil price so that we could offer them to you for only $12.95. Remember now—this has the mildew proof—washable, beaded fabric.

FLASHGUNS—no ordinary flashgun, this!! It's the new Battery Capacitor type, complete with BC battery, bracket and cord to fit any synchronized camera. What camera do you have? This gun is normally $12.95, we sell it for $7.95. By the way, our price for a case of #5 flash lamps, (120 to case) is $10.30. How many, please???

MOVIE OWNERS—If you want an "Oscar" from your friends, put your movies into good shape by editing them. Seriously, though, editing does make your movies much more enjoyable—so we offer the following good buys on editing equipment. All new, all reduced; Baia Editor, 8mm or 16mm, only $42.50, complete with Viewer, Rewinds and Splicer. Kalart 8mm Editing Outfit complete, only $59.50. Mansfield 8mm or 16mm Editing Outfit complete, $29.50.

STEREO FANS, new 3-D Stereo Viewer, only .95 each, Stereo Mailer Vue. So inexpensive you can send one with your slides to your friends or relatives. Has focusing adjustment and inter-ocular adjustment. Buy a dozen for $10.00.

PHOTOFINISHING BARGAIN—Send us your 20 exposure roll of 35mm black and white film for developing and jumbo printing, only $1.85. We will send you a 20 exposure Plus X or Super XX Kodak film absolutely free. 36 exposure roll developed and printed only $3.23, plus free 36 exposure film. This is the same exact custom photofinishing that has made Ritz Camera Centers world famous. Write for prices on other sizes.

REPRINTS, jumbo size from any of your black and white negatives, 18 for $1.00. This is an introductory offer to prove to you the superiority of our photofinishing.

We need used cameras. Write Bob (Trade 'em-paid 'em) Ritz for best offer on your camera—trade-in allowance—or cash.

ELECTRONIC FLASH—Do you take a lot of flash pictures?? Here's the one accessory that pays for itself. Look at these electrifying bargains—all new equipment—latest models:
Thriftlite 2X.....$47.50
Thriftlite Battery Attachment..... 19.50
Heiland Strobonar V..... 95.00
Dormitzer DB-1..... 89.50
Lumax 25.00
Mighty Midget 11..... 55.00
Ultrabliz 57.50

COLOR SLIDES. Travel from your arm chair with our "Tours in Miniature." Over 5,000 slides of scenic splendor. Set of 8 slides $1.95. Special Introductory offer—FREE—$1.00 slide viewer with order for 3 sets.

CAMERAS

BOLSEY B-2 Threesome, new, complete with famous Bolsey B-2 coupled rangefinder, 35mm camera, coated F3.2 lens, flash gun and case. Was $79.50—Ritz priced at only $51.88. How about that???

ILOCA 1A camera, new. This is a honey-of-a-35, all metal, automatic counter and film stop, and get this—a coated F2.9 lens, vario shutter, flash synch, German made. A good buy at the regular price of $44.00. A lalapalooza from us for only $27.95. Case $7.95, BC flashgun $8.50.

KODAK CHEVRON camera, brand new, Kodak's latest super-duper 120 roll film camera, 2¼x2¼, Ektar F3.5 lens, Synchro-Rapid flash synch 800 shutter, coupled rangefinder. Was $215.00. Buy it from Ritz for only $160.00, and save yourself 55 Yankee dollars. Case $15.00.

KODAK REFLEX 11 camera with case and neck strap, F3.5 lens, Flash Kodamatic shutter. Was $161.00, but we'll let you have a brand new one for only $99.50.

OK, you folks who want a nice economical movie outfit. Here it is: Brownie Movie camera F1.9, repeat F1.9 lens, with Brownie Movie Projector plus beaded Projection screen. All brand new. Not a low $116.50 price, but only $95.00 for the whole works. Have fun!!

CINE KODAK ROYAL magazine camera, new, 16mm magazine, F1.9 lens. Regular list $169.50. Ritz priced $135.00.

LEICA CAMERAS, these are used but so like new, you can hardly tell the difference.
Leica 111F Summitar F2 coated.....$197.50
Leica 111F Summicron F2 coated..... 239.50
Leica 111C Summitar F2 coated..... 157.50
Case 9.50

EXACTA CAMERAS, absolutely like new—again—you can hardly tell 'em from brand new:
Exacta VX Biotar F2 coated, pre-set.....$219.00
Exacta V Biotar F2 coated, chrome..... 169.00
Case 10.00

Retina 1A Schneider F3.5 MX.....$69.50
Retina 1A Schneider F2.8 MX..... 79.50
Case 7.50

CONTAX CAMERAS—a wonderful group of Contax cameras in our famous like new condition—which means they're spotless:
Contax 2A Sonnar F2, coated.....$199.50
Contax 2A Sonnar F1.5, coated..... 225.00
Contax 3A Sonnar F1.5, coated..... 249.50
Case 10.00

DeJUR 8MM movie cameras, all brand new. Take your choice of these wonderful cameras. Take advantage of our special prices, and then take movies galore. Now hear this!!
DeJur Citation F2.5 .....$62.00
DeJur Citation F1.9 focusing..... 72.00
DeJur Embassy F2.5 ..... 75.00
DeJur Embassy Turret, F2.5 ..... 93.00

There just isn't enough space to list all our wonderful buys. You know sumpthin?? If you'll drop Bob Ritz a line on what you need, you'll have our price by return mail. Golly—why don't you join the thousands who are saving by buying from Ritz?

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enough to overcome the control-grid bias and trigger the thyratron. A 100-μf, 150-v capacitor in the plate circuit of the thyratron provides the energy required to operate a standard Heiland Research Corp. low-voltage shutter solenoid. The applied voltage is much higher than normal for such a solenoid, in order to speed up the system's over-all response. Because the capacitor voltage decays rapidly, however, the solenoid performs very satisfactorily and is not overloaded.

Operating the "trigger" switch removes the bias from both control and screen grids and, hence, fires the 2D21 thyratron.

The "activate" feature of the circuit prevents the taking of unwanted pictures by permitting the operator to select events as he desires. The "trigger" feature permits him to photograph still objects at any time.

The only unconventional arrangement in the circuit is the connection of the 10-megohm grid-leak resistor to a positive voltage. This serves to remove the effect of ripple in the light source due to the incomplete filtering of the light-source power supply. The circuit as shown includes the current supply for the flashlight; however, batteries can be used just as effectively if replacement is not inconvenient.

The placement of the components in the case is not critical. Although the unit

Complete tripping device consists of metal housing with electronic parts, a light source, and connector to shutter.

built for Mr. Greenewalt is very compact, a larger one would be simpler to construct and would function just as effectively.

The parts required for the unit can be obtained at any radio-supply store for about $25, and can be assembled in a few hours by anyone used to dabbling with electronic circuits.

In bird photography, the diameter of the light beam is not very significant. If smaller objects, such as insects and falling or impacting droplets, are being studied a simple lens system can produce a narrow beam and permit improved resolution.—

Camera Clubs

(*Continued from page* 40)

ing and printing. Next comes a "know-your-camera" test on nomenclature. When the kids have learned fundamentals, field trips are scheduled (no more than six students to an instructor), with emphasis on composition and other picture-taking pointers. Upon passing a final test equivalent to the Scouting merit-badge requirements, the student is awarded a certificate of merit by the club.

Service organizations in Birmingham are enthusiastic about this project's capacity for combating juvenile delinquency. If your group wants further details, write to Edward G. Batty, Bloomfield Hills Camera Club, Cranbrook Institute of Science, Bloomfield Hills, Mich.

We hear that a lad in Savannah, Ga., has quite a batch of miscellaneous photo equipment he'd like to swap for some daylight 35-mm color film. He suggests that camera clubs could wrap the items in small packages and raffle or auction them off to raise money. Small print trimmers, filters, tray thermometers, and so on are among the items available. For details on this, write to Kurt Innecken, Jr., 506 Virginia Ave., Savannah, Ga.

Well—Fort Worth finally has its much-needed movie club, the *Fort Worth Cinema League*. Correspondent is August Bartholet, 1618 S. Jennings, Fort Worth 4, Texas.

Speaking of movies, *Metro Movie Club* (Chicago) has a fine suggestion for any group of filmers. Idea is that a bunch of the folks get in their cars some weekend and drive to a reasonably convenient scenic spot. Each member would be required to shoot 50 feet of film on the trip. Metro is awarding prizes for the best uncut footage.

Harry Tabb, secretary of *Lower Cape Fear Photographic Society* (Wilmington, N. C.) sends word of the exchange field trips shared by his outfit and the *Faytogs*, of Fayetteville. Members of each group spent a day as guests of the other, on their respective home grounds. *Faytogs* gave their visitors an escorted tour through interesting military establishments nearby. *Cape Fear* showed *Faytogs* millions of azaleas, private gardens, and Greenfield Lake, where five decorative models posed.

Ragnar Hedenvall, for many years a real ball of fire in Chicago area camera-club doings, has retired, and henceforth will enjoy life in northern Minnesota. He'll be missed greatly, as a maker of excellent pictures, a tireless organizer, and a truly constructive critic. Personally, I'll never forget the calming effect of Ragnar's quiet competence during a Chicago television show which found me on the air and jittery. Have fun, Ragnar, and don't forget us.

Trenton Camera Club has a new method for grading color transparencies entered in its club competitions. After the top three slides are chosen they are voted on for first, second, and third places. *Trenton* feels that a truer comparison between the top three is more likely to result after all other entries are eliminated. Seems to make sense.—

SAVE at PENN!

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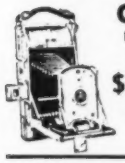

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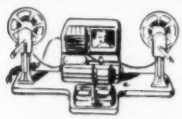

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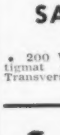

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Outdoor Exposures (Continued from page 50)

with the problem of obtaining negatives that will yield conventionally good print quality with some areas of strong black and pure white and a long scale of grays in-between. It is also interesting to consider certain "special effect" techniques in exposure and development. Overexposure and underdevelopment and underexposure and overdevelopment can be used to obtain extremely contrasty or absolutely flat results.

There are probably as many systems for obtaining high- and low-key effects as there are makes of cameras and lenses. But one of the simplest systems of making either effect is to rely on the exposure meter. In the event that you're using roll or 35-mm film and want to put a high- or low-key picture on the same piece of film with normal negatives this system is imperative.

The simple way to make a high-key picture is to take a meter reading of the shadow areas only, and then give one or two stops more than the meter indicates. With normal development your shadow areas will print as medium grays while your highlights come in as blazing whites or very subtle grays, depending upon how much exposure you give them.

Low-key pictures can be made by reversing this technique and taking a meter reading based only upon the brightest highlight, and then giving a stop or two less exposure. In this case the same immersion time will just bring the highlights in so that they'll print, and everything darker will print in as a black. Although this is completely a matter of taste, high-key pictures are usually more effective if a real black, however small in area, appears somewhere in the print. The same is true of low-key pictures in which a spot of brightness helps to accentuate the deep blacks which predominate. See the accompanying illustrations for examples of high-key and low-key pictures.

DETERMINING EXPOSURE

Without a meter you can make consistently good exposures by following the exposure guide included with the film. Well-lighted scenes outdoors coupled with the tremendous latitude of modern emulsions give you a wide margin of safety. However, remember to reduce your exposure about one stop from normal when taking pictures at the beach. The sand acts as a giant reflector, kicking extra light onto the subject. This rule holds true on hazy or overcast days as well as in bright sunlight.

The most reliable means of arriving at an exposure for any purpose is a photoelectric exposure meter. Much has been written about the relative merits of the reflected-light type and the incident-light type of meter. The difference between the two is fundamental: the reflected-light meter is pointed at the subject and the light reflected from various subject areas is measured. The incident-light meter is pointed at the camera and the actual value of the incident light striking the subject is read. With equal skill in their handling there is no reason why either meter should not provide accurate exposure information.

Both reflected- and incident-light meters are far more accurate and reliable when close-up readings are made at the subject position. Readings taken from a distance tend to be less accurate principally because the farther away from the subject the meter is moved, the more area is encompassed by its unchanging acceptance angle. (The best meters are equipped with high- and low-sensitivity scales. Maybe someday we'll get meters equipped with a wide acceptance angle for close-up readings and a narrow angle for taking readings from a distance.)

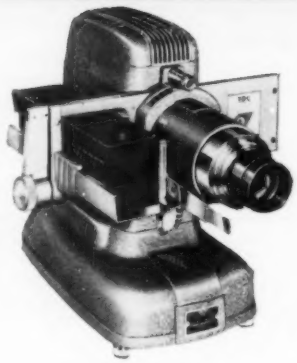
When taking a close-up reading with a reflected-light meter, move in to about six or eight inches from your subject, taking care not to cast a shadow which will gave a false reading. Take a reading of the deepest shadow and the brightest highlight area in which you're interested. With medium- or soft-contrast films developed in soft-working, fine-grain developers, give an exposure midway between these two readings. If the ratio between the shadow and highlight readings is excessively high, say 16 to 1 or better, remember about overexposing and underdeveloping as a means of pulling this ratio down.

If reflected-light readings cannot be made from the subject position the meter can be pointed at a similar object on which the same basic light is falling. For instance, if you're taking a picture of a person and you can't get close for a subject position reading, hold your hand so that the light strikes it in the same way it's striking the subject and then take your reading. If a general distance reading must be taken, be very careful to keep the meter pointed away from the sky by pointing it toward the ground at approximately 45 degrees. Even so, this kind of reading is generally too generous, and the indicated exposure ought to be decreased by about one full stop.

In using an incident-light meter place the instrument close to the subject with the cell pointed toward the camera position. Move it up and down and to the sides so as to intercept the incident light striking various subject areas. If readings can't be made closely, hold the meter so that the cell is directed toward the main source of incident light striking the subject.

Remember that an incident-light meter is never pointed at the subject, so it never knows how much light the subject is reflecting back at you. Most incident-light meters are constructed upon the assumption of an 18 percent reflectance (the average found in nature under most circumstances). However, if the subject is light-colored or shiny, it is a good idea to decrease your exposure by about one stop from the indicated setting. On the other hand, a black dog or a dark fur coat do not reflect very much light, and an increase of one or two stops may prove better than the actual meter reading in a case like this.

Olden



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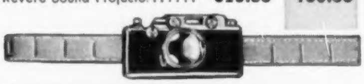

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Whichever type you use, there is no substitute for experience in taking meter readings. After you've used a meter for a long time you'll find that it becomes less of a boss and more of an adviser, and the readings it gives will be useful advice for choosing your own exposure.

USEFUL FILTERS

Three filters are especially useful in outdoor summer photography. These are the light yellow, medium yellow, and light green. The medium yellow is recommended for correct monochromatic rendition of colored objects in sunlight with panchromatic film, but its broadest application is in darkening blue skies so that they print more realistically, and so that white clouds stand out in contrast against them. The light yellow is recommended for obtaining slightly less correction.

When using a filter, remember to employ the proper filter factor or your results may not be satisfactory. A filter factor is the amount by which your exposure must be increased to compensate for light consumed by the filter. For popular Type B panchromatic films like Ansco Supreme, Kodak Plus-X, and Kodak Super-XX, daylight filter factors of 1.5 and 2.0 are recommended for the light and medium yellow filters respectively; for orthochromatic films like Plenachrome and Verichrome, factors of 2.0 and 2.5 are given. (A factor of 1.5 indicates an increase of ½ stop; a factor of 2.0 means one full stop extra exposure.) However, it's important not to overexpose when using a filter because excessive exposure will destroy its value. (See the comparison shots made with a medium yellow filter at various exposures on pages 50, 51.) In order to guard against overexposure, many photographers give no factor when using a light yellow filter and add only half a stop exposure instead of a full stop when using the medium yellow.

Another valuable filter is the light green, which serves a dual purpose on panchromatic films by compensating for their lack of green sensitivity and giving some sky correction. With it, green tones which would otherwise be rendered as dark gray or black come through as subtle grays with increased detail and contrast. The recommended filter factor for the light green filter is 4.0, which means an increase of two stops in exposure. In the event that this correction is felt to be excessive, increasing exposure by a factor of 3 (1½ stops) will generally suffice.—(Warning: use green filter with panchromatic film only.)

The light green filter will be found most useful for summer landscapes where green predominates. Incidentally, when photographing a landscape the indicated exposure should be decreased somewhat. This is for two reasons: first, meter readings from a distance tend to be overly influenced by the sky, and second, tonal values photographed from a distance tend to crowd together and merge into a uniform gray lacking detail and separation. By giving less exposure and more development we can increase this middle-tone contrast and preserve subtle shadings which often are the reason for making the landscape in the first place.

A filter in black-and-white photography may be considered as a device for selectively underexposing the color that is complementary to the filter color, while leaving the remaining values unchanged or relatively unchanged. Many filters are available for obtaining everything from mild correction to dramatic "effect" pictures. In all cases, it should be remembered, the enemy of the filter is overexposure.

Even without a yellow filter you can simulate its effect by controlled underexposure. Compare the two marine views on page 50; the sky appears blank in the normally exposed shot, but one stop underexposure gives sky tone and brings out clouds. Of course, shadow areas will tend to go darker, thus stepping up overall contrast. This is a type D negative (underexposed, normally developed). However, this slight increase in contrast often is very useful in scenic photography, as mentioned above. Orthochromatic film tends to respond less to slight underexposure since it already is more blue-sensitive than panchromatic film.

FINE-GRAIN DEVELOPING

There was a time, really not so very long ago, when the use of a true fine-grain developer with good gradation meant that the photographer had to lose one, two, or even more stops worth of film speed. Happily, this is no longer true. The woods are full of excellent low-to-moderate-energy developers that give fine grain without sacrificing the manufacturer's rated film speed, and there are a few which allow a slight increase in film speed.

In selecting a developer and an immersion time for out-of-doors work in bright sunlight the important attributes are fine grain, good gradation, and latitude. Speed is not an important consideration, although it is sometimes useful to go beyond the manufacturer's speed rating on dull days.

Although the available-light photographer has learned that certain films rated at ASA 50 are every bit as fast as some others rated at ASA 100 when handled in high-energy, available-light developing formulas, this is not the case when low-energy developers are employed. And while ASA film-speed ratings of 200, 320, and higher are common in available-light work, their use in bright sunlight is downright silly as they involve increased grain and contrast, and because of the extremely short exposures entailed, actually make photography out-of-doors more difficult.

One legitimate use of super-high out-of-doors film speed ratings should be noted, however. When available-light pictures must be mixed on the same roll with pictures taken in raw daylight it is useful to employ a very high film-speed rating so that the outdoor pictures can survive the vigorous development required by the available-light shots. An example of this is found when we combine Plus-X and Promicrol for use at ASA 320 in dimly lighted indoor applications, and develop for 12 to 14 min-

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SPRING SPECIAL Daylight Loader with 5 cartridges plus 100 feet Plus X or Super XX (our total 'regular' special price $9.99) **$7.99**

ALL-YEAR B&W ASSORTMENT: Daylight Loader, 5 cartridges, plus 27½ ft. each or Super XX, Plus X and Panatomic X **all for $8.99**

EK PLUS X, PANATOMIC X or SUPER XX
100 ft. $3.98; 50 ft. $2.29; 27½ ft. $1.39
Shipping Charges 30c, 30c, 10c

ANSCOCOLOR, 27½ FT. $7.95
Emulsions No. 235 (Daylight) or 234 (Tungsten), same as Ansco's factory-packed cartridges. Not to be confused with other emulsions or outdated stock. Price includes 5 cartridges, 50 ft. (+ 8 cart.) $13.98; 100 ft. (+ 10 cart.) $25.95. *Shpg. Cost: 25c, 35c, 50c.*
COMB. OFFER: 27½ ft. Anscocolor, Loader, 10 cartridges, 100 Glass Slidebinders—all for **$14.95**

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Above Outfit with Daylight Loader **$16.84**

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New ultra speed Supertomic makes possible highspeed color shots, color under poor light, color with great depth of field. 30 exp. $5.95 incl. proc

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200 WATT blower-cooled **PROJ. $25.95**
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Ultra Fine Grain Processing and 3½x4½ doubleweight velvet enlargements, 20 exp. roll. **$1.33**
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20 exposure roll	1.68	2.08	2.35

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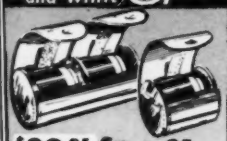

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Each filter, **$1.00**

Wideangle Finder Attachment for non-reflex 35MM and 828 cameras. **$1.95**

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When ordering, be sure to state what camera and lens you have.

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Scientifically designed means of attachment of auxiliary lens to camera — every adapter expressly fitted for your camera.
"If you wish to purchase a lens or set of lenses to be used on two or more cameras, write us what your problem is, and we will try to furnish you with that model which can be adapted for use with your particular cameras. Each lens is furnished for use with one camera only —additional adapters are $1.25 each.
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COMPUR RAPID SHUTTER $7.89 ppd.
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CUT FILM HOLDERS. 6½x9cms 83¢ ea. in lots of 12
$1.00 Each—6 for 5.29—12 for 9.96
Ship. Cost 10c, 35c, 50c
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utes. If we must now include a few outdoor pictures on the same roll it's necessary to expose the Plus-X at ASA 640 or 800 in order to balance with the 12- to 14-minute immersion time. When we do this, however, we must expect some loss of quality in terms of additional graininess and increased contrast.

The accompanying table on fine-grain developers is offered as a guide based upon our experience and preferences in negative quality. In most cases the immersion times listed are somewhat less than those indicated by the manufacturers involved.

Still another way to reduce the extreme contrast often found in daylight summer pictures is to use a water-bath technique during development. This involves removal of the partly developed film from the developer and immersion into a vessel containing water at the same temperature as the developer. The film is not agitated while in the water bath. As a result, developer carried over in the highlight areas soon exhausts itself but developer in the shadow areas keeps right on working. In this way the shadow areas tend to catch up to the highlights.

There are many ways in which this technique may be employed, but the following system is recommended as a starting point.

1 Keep exposure on the generous side by overexposing about half a stop.

2 Develop the film with intermittent agitation in your favorite fine-grain developer for *half* the time you normally give.

3 When half the immersion time has elapsed, gently remove the film from the developer and place into the water bath. Take care not to shake all the developer out of the shadow areas by roughly dumping the film into the bath. Allow the film to remain in the bath for the remaining half of your normal immersion time, giving no agitation at all. As mentioned above, the water bath should be the same temperature as your developer.

Use a fairly large volume of water for the bath and change it frequently if you're running through more than one roll so that it doesn't become merely a dilute developer solution. Keep the water-bath immersion times within reason. If carried too far aerial fogging will result.

You can obtain a limited amount of contrast control simply through regulating the rate of agitation. The less you agitate, the flatter your film—but the more likely you are to have streaky, uneven development. The more you agitate, the contrastier the film, but the less likely it is to be unevenly developed.

A good compromise is to agitate once every other minute for the first half of your immersion time, and once every four minutes thereafter. This will insure even development at pretty close to the developer's minimum contrast.

Another point to remember in this connection: the developer's contrast is directly proportional to its temperature, all other things being equal. Excessive temperature means excessive contrast (and grain) and therefore should be avoided. (See *Beating the Heat* by Arthur Barney in the July, 1953 issue of PHOTOGRAPHY for a discussion of temperature and developer control during the summer months.)

As you can see, there are many adjustments you can make at the two points of negative control—exposure and development. If you understand the relationships between the two and learn to apply the methods described above, you should be able to get exactly the kind of negative you want every time, regardless of lighting or subject.—

FINE-GRAIN DEVELOPERS

Here are some popular, readily available developers that yield fine grain and excellent tonal gradation when properly used. They are recommended for general outdoor shooting. The immersion times listed, based on the author's personal experience and the experience of other professionals, may vary slightly from the manufacturer's recommendations. They should be tested and modified, if necessary, in the light of your own experience. The times are for medium-speed (ASA 50), medium-contrast films such as Ansco Supreme and Kodak Plus-X. To achieve the same degree of contrast with faster (ASA 100), lower-contrast films like Ansco Ultra Speed Pan or Kodak Super-XX, increase immersion time about 25 percent. However, if you want to utilize the low-contrast characteristics of the latter films use the times listed.

developer	immersion time (at 68F)	availability
Ansco Finex-L	8-10 min	liquid stock solution
Edwal Super 20	12-14 min	liquid stock solution
FR Super X-33	8-10 min	liquid stock solution
Kodak Microdol	12-14 min	liquid stock solution and single powder
May & Baker Promicrol (diluted 1-to-1)	10-12 min	two powders

(*Replenishers are available for all developers listed.*)

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	WAS	NOW
Super Ikonta B w/f/2.8 Tessar X synch.	212.00	109.95
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Exakta VX w/f/3.5 Tessar	224.00	179.00
Exakta VX w/f/1.9 Primoplan	289.50	199.00
Auto Rollei w/f/3.5 Xenar X synch.	285.00	146.00
Robot Star w/f/1.9 Xenon flash synch.	250.00	119.50
Contax 2a X synch. f/2		219.00
Contax 3a X synch. f/1.5		259.00
Contax D w/f/2 Biotar Prst.	485.00	189.00
Praktica FX f/1.9 Primoplan	139.00	99.50
Praktica FX f/2 Biotar Preset	169.50	139.50
Praktica FX w/f/3.5 Tessar	139.00	89.50
Ditto 35mm w/f/2.8 Dittar	99.00	59.50
Ditto Lens 70mm tele	37.50	29.50
Ditto Flash Gun (B.C.)	12.50	7.95
Retina 11a w/f/2 Rodenstock MX synch.	149.50	98.00

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BRAND NEW PRESS OUTFIT—Busch 4x5 Pressman, ctd. 135mm Raptar Lens in Rapax shutter, Coupled Rangefinder, revolving back, double extension bellows, precision built $129.50
With f/4.7 Xenar Compur full synch., rangefinder $139.50
Optical Viewfinder $8.95
Busch Flash Gun $23.20

SPECIAL VALUES FROM OUR USED CAMERA DEPARTMENT

Ektra, f/1.9 lens	159.00
Stereo Realist f/3.5 lenses	104.50
Ansco Reflex f/3.5 Synch.	89.00
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Ciroflex E f/3.5 Synch.	69.50
Auto-Rollei with f/3.5 Tessar Flash Synch.	119.00
Kodak Medalist 1 with f/3.5 Ektar	68.00
Kodak Medalist 2 with f/3.5 Ektar	118.00
Rollei with f/3.5 Xenar MX Synch.	159.50

LEICA

3a f/2 Summar lens	$119.50
3c f/2 Summitar	149.00
3c f/3.5 Elmar	129.00

LENSES

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35mm Nikor f/3.5 ctd.	59.50
35mm W. A. Elmar f/3.5	59.00
50mm Elmar f/3.5	39.50
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50mm Summarit f/1.5 ctd.	129.50
73mm Hektor f/1.9 Blk. Mt.	59.00
85mm Serenar f/2	98.00
90mm Elmar chrome f/4 ctd.	67.00
90mm Elmar f/4 Blk. Mt.	49.50
105mm Serenar f/4	49.00
135mm Hektor f/4 Blk. Mt.	69.00
135mm Hektor chrome ctd.	99.00
135mm Serenar f/4	59.50
135mm Nikkor f/3.5	119.00
200mm Telyt w/ reflex housing	179.50
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Contax 3 f/2 Sonnar w/meter	139.50
Contax 2a f/2 Sonnar w/Fl. Synch.	199.00
Contax 3a f/1.5 Sonnar w/meter Fl. Synch.	269.00
35mm Biogon f/2.8 ct.	99.00
35mm Biometer f/2.8 ct.	119.00
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85mm Sonnar f/2 ct.	117.00
135mm Sonnar f/4 ct.	97.00

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Kodak 16mm mag. w/f/1.9	$ 79.00
Bell and Howell Sportster 8mm w/f/2.5	49.00
Bolex H-8 8 mm w/f/1.9	179.00
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Exa outfit incl. camera w/f/2.9 lens, 105mm tele lens, flash gun and case. Complete $124.65

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Shoot America's Mountains

(*Continued from page 56*)

and make a corresponding increase in exposure time. A shutter speed of from 1/10 second to 1 second is the usual thing for a larger-than-35-mm camera using color film, and obviously the only way to critically sharp pictures is through use of a tripod.

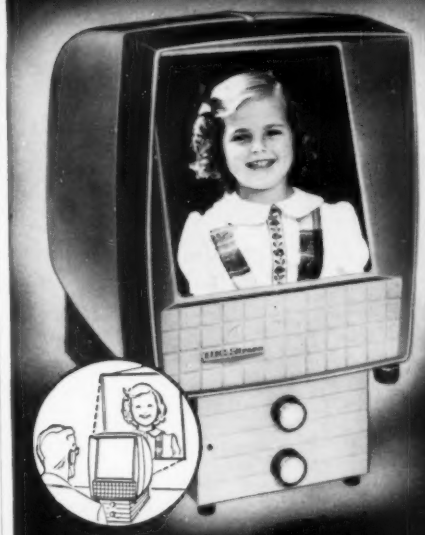
More than most places, you frequently will wish to get yourself in the picture. Figures provide scale and contrast. You can depend on getting nothing in the mountains except that which you bring yourself—and yourself as model is one of the most useful beings conceivable. A delayed-action shutter release is needed, and once more the use of a tripod is pointed up. See that you, and if possible your companion, are dressed and equipped to set off the mountain scene, especially if color film is used. A bright-colored shirt, a scarlet packboard or rucksack rather than one of olive drab, will often do much toward the making of a good picture.

Many of our mountains are alive with flowers, and the photographer may well be inspired to attempt alpine flower photography in color. It is difficult. Flowers are in constant motion from the wind, which necessitates a fast shutter speed. However, in extreme close-up work the depth of field is so shallow that, unless one stops down, but a few petals and leaves will be in focus; and stopping down means that a sufficiently fast shutter speed is often impossible. So we may have to rely on flash—and bringing along flash equipment means considerable added weight and bulk. Flash itself imposes new problems. Unless properly directed, the light at this close range may easily overexpose the nearer portions of the flower and underexpose the farther portions. The background of mountains, which would seem appropriate to alpine flower photography, is so much darker when flash is used that it is frequently lost entirely. Sometimes it is well to have a flash extension along for flower or other photography. Some weight and considerable bulk can be saved by improvising a second reflector out of aluminum foil, which is also one of the handiest things you can carry for use in cooking, in wrapping exposed film, and occasionally in making a sun reflector.

As a fill-in light, flash is as useful in the mountains as elsewhere, and in the dark forests that cover the lower approaches to most of our mountains the need of a flash outfit will be especially felt. If you anticipate taking campfire pictures in color, it is well to have two or three clear-glass flashbulbs along. A clear-glass bulb fired from the position of the fire will better simulate the ruddy campfire glow, and a daylight bulb fired simultaneously from the camera position will provide the best fill-in. A reflector guard with a blue-filter side will insure, while adding little weight, that the clear-glass bulbs will not be wasted if needed for ordinary use.

Most of the problems of mountain photography are similar to those encountered elsewhere; only special problems and the

TDC Stereo
Project-Or-View



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The thrill of giant 3-D pictures in your home

Your stereo slides take on new 3-D beauty and importance either way you use the new TDC Stereo Project-Or-View.

For small audiences, you see a king-size picture directly on the 8 x 9″ black viewing glass. Or for a full-size 3-D screen show, your Project-Or-View converts instantly into a projector.

It's easy to run, and the results are spectacular—thanks to twin 3″ f/2.8 coated anastigmat lenses, two 300-watt lamps, twin polarizing filters and condensing systems. Adapts for regular 2x2″ (non-stereo) slides, too.

A new high in 3-D showmanship . . .

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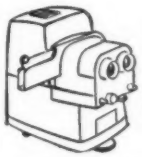

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equipment necessary to meet them need be mentioned. At high altitudes, and especially around snowfields, the light is of great intensity. Light leaks that under ordinary conditions are not too damaging may be ruinous in the mountains. Changing roll film should be done in a place as dark as can be found, but in high open country there are seldom any dark places. The usual solution is to change film inside one's rucksack.

A polarizing filter is of use with color film not only in deepening the blue of the sky to accentuate clouds and snow, but in eliminating the shine on rocks and foliage to bring out local color saturation, improving picture quality. A telephoto lens, of course, is a good companion to meet half way the mountain goats, marmots, coneys, bighorn sheep, ptarmigan, and other mountain creatures. The use of a lens of exceptionally long focal length has the effect of increasing mountain size. Aerial cameras are responsible for many misleading pictures in which humdrum little mountains appear to surpass Himalayan giants in magnitude.

Once the photographer has lined up the equipment he feels he can carry, the next problem is how to carry it. There is no perfect solution. A 35-mm camera is probably carried as well around the neck as anywhere, though this position becomes bothersome or impossible if any real climbing is to be done. For a larger outfit, everything carried in a gadget bag slung over the shoulder in the conventional fashion rates tops for accessibility. But a gadget bag carried thus is a rock-hitting, arm-hampering nuisance over ground of average roughness. There can be no doubt about where a load belongs: on the back and shoulders. One solution is to get a small packboard, shorten the strap of the gadget bag and hook the bag over the upright pieces of the packboard. That way, the load is in the right place and the gadget bag is only slightly less convenient than slung over the shoulder. The packsack itself is commodious enough to hold all the usual day duffel and two or three larger items of camera equipment besides, such as a carton of flashbulbs. While this arrangement works well for average trail work, it is not so good if any real scrambling is involved. About the time when the hands come into use in climbing, the question of accessibility must be shelved, the equipment pared down to the bare essentials, and those disposed of within the rucksack. Your personal safety may well depend upon a minimized load.

However carried, one's equipment should be organized to save time. A great deal of time can be wasted in disengaging a cable release from a sandwich or searching through a tangle of sweaters and mittens for a filter. Having one's equipment so arranged that it can be checked off piece by piece may well save the photographer from loss of little items. Time is a constant companion of the mountaineer; often it presses relentlessly, threateningly. When it joins forces with weariness, the photographer, hurrying to collect his equipment, often leaves cable releases, lens shades and such behind for mountain goats to puzzle over, even if he

TDC Stereotone

The portable Hi-Fi tape recorder with Concert Quality performance

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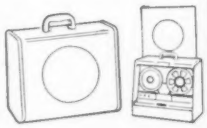
The panel with the full 10" round extended-range speaker may be either closed or swung upward, to project powerful high-fidelity sound to front or rear.



Precision Action
Tape-position indicator gives quick program reference. Two neon "beacons" give proper recording level. Electrical braking prevents spilling or damaging tape. Fast forward and rewind.

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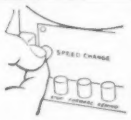
Six self-restoring, interlocked push buttons for easy, trouble-free switching. Choice of two speeds 3¾ and 7½ ips.



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Sturdy luggage-type case of lightweight aluminum contains entire unit and accessories. Carries with tape in instant operating position. Slide-away cover is self-storing.

**Specifications and prices subject to change without notice.*

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is the sort of person who never loses anything under ordinary circumstances.

You will want a companion on your ventures into the mountains, and if you are lucky enough to find one of good temper who isn't chronically a quarter of a mile ahead of or behind you, much can be said for carrying your camera and equipment in *his* pack. If you can get him to stand by patiently, it is much easier to disgorge camera, tripod, etc., from his pack than it would be for you to unweb to get into your own.

The mountaineering photographer should carry a compass and know how to use it, but it presents a special problem when one also has a photoelectric exposure meter. Such a meter contains a strong magnet, and if carried in proximity to the compass it may even reverse the magnetic field of the compass. So carry the two as far apart as possible. If conditions arise that make continual use of the compass necessary, it is better for one person to carry the meter and the other to use the compass. Otherwise, it is necessary to place the meter on the ground and move outside its magnetic field to get an accurate compass reading.

Equipment should be checked before leaving. There are no processing laboratories in the alpine meadows; seldom do you know the results of your efforts until you return to civilization.

The mountaineering photographer can seldom undertake anything so ambitious as the fellow whose chief idea is getting there and back again. Serious photography is time-consuming, and Mr. Earnest Photographer may have to consider the time from point-to-point, listed as four hours in his guidebook, to be for himself more nearly six or eight hours. There is always a time for turning back, usually governed by the advent of darkness but frequently abbreviated by the threat of one of nature's most awesome spectacles, the mountain storm. Minutes become more and more precious as the day progresses until finally Mr. Earnest Photographer realizes there is no time left to deliberate over his pictures; from then on it is "shoot from the hip" or not at all.

The reaching of major summits is difficult for Mr. Earnest Photographer. He is not popular with his climbing companions; he holds up proceedings to photograph every crevasse, flower, and ice fall; he wastes their time and energy by asking them to pose. The justification is on their side, too, as speed in getting up and back again is one of the greatest factors in mountain safety. But big mountain climbing and photography *can* be combined. Hillary took a camera to the summit of Everest, and the late Frank Smythe, the greatest climber of his day, was a topnotch mountain photographer with many books of his pictures published. The secret lies in having lightweight equipment and in being able to use it quickly.

To get superb mountain pictures, it is by no means necessary to become a conqueror of major mountains. Big mountains are usually best seen from smaller mountains. A good way for the photographer to get into mountaineering is to climb to the top of fire lookout stations. From these, the view is usually superb.

Proper conditioning is likely the most important thing of all. Fatigue and ignorance are the greatest contributory causes of mountain accidents. Fatigue leaves a man muddle-headed, robbing him not only of his judgment in a tight situation but also, likely enough, of his ability to do the right thing even if he had his wits about him. The fatigued photographer will make absurd mistakes or merely abandon his camera from lack of interest. The first trip may be the crucial one; if he underestimates his task or overestimates himself, he may be through for the entire season. Long walks are a good preseason conditioner although they are no substitute for the work itself. The secret lies in a sensible graduation of your efforts from small things to bigger things with enough rest between times so you always start out fresh. Two or three miles with a climb of 1,000 feet is plenty to begin with. You will get tired, yes; but do it right and it is a pleasant sort of tiredness that leaves you bouncing back for more. Conditioning comes surprisingly fast, and with it the speed of movement that gives the photographer extra hours for his work.

One may spin endless theories on whether photography is or is not art and putter around aimlessly "to find something to photograph." But, like the ocean, mountains are huge and elemental; merely to record them is to get satisfaction. Beyond that, they are possessed with a great variety of structure; with weather of many moods, some of which is manufactured by the mountain itself; they compress within a vertical mile or two many features that can only be found in the lowlands through traveling thousands of miles from the temperate zone into the arctic; they have overwhelming spectacles in their height. Their variety can't be excelled, and for the interpretive photographer, they can be a dream come true.—

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General: The Mountains of America *series, at your bookstore; travel and geographical magazines; books on travel, mountaineering, geology, at the library.*

Government aids: Address Geological Survey, Dept. of Interior, Washington, D. C.; ask for key map of state, showing all available topographic maps; these are available at small cost (specify "Woodland Issue"). Maps from regional offices of the Forest Service, Dept. of Agriculture, show trails, campgrounds, etc., more clearly.

Appalachian Mountain Club, 5 Joy St., Boston, Mass., furnishes guidebooks on Eastern mountains.

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ONE TOUCH OF FANTASY

Double exposure gives you two attractive girls (right) instead of one. Two half-disks, cut from black matte paper, are used interchangeably over lens to get the effect. Full disk is first cut to fit lens shade, then slit in half vertically with straightedge and razor blade. One such mask (painted white to show up better) is seen above. Finder can be similarly masked. See step-by-step technique below, and in text.

Scene is set up—looks like this before mask is set over lens for first exposure.

With left mask in place, camera sees this. Footage is run off, and film is rewound.

Subject shifts to cot, right half of lens is masked off, and second exposure is made.

THIS BUSINESS of fantasy is an interesting, delightful, and often useful part of movie-making. For instance, you may want to show a person's double in the same scene with him, show symbolic transparent hands projecting from a wall, depict a dream sequence wherein a second image appears as if in the thoughts of your subject, show furniture marching up and down the room, pictures cavorting on the wall, and numerous other tricks.

You can do these with most any roll-loading 8- or 16-mm camera, or double-8 magazine job; you can do some of them with *any* camera. Use a tripod so the camera will not move during certain of the operations, and you'll need to cut out a pair of masks, from black paper, that will fit onto a filter holder in front of your lens.

If your camera is equipped with a frame counter and built-in rewind crank, your job of double-exposure will be easier, but if not, you simply rewind the film to a pre-arranged mark (possibly a punch mark in the edge of the film) in the safety of a darkroom. (It is inadvisable to attempt to rewind 16-mm magazine film because

Like to make twins out of one subject, make furniture self-propelled? Here's how

this requires the removal of the magazine cover —a feat which lands most amateurs in trouble. Rewinding of double-8-mm magazine film, however, is accomplished by simply reversing the magazine as if you were exposing the second side, capping the lens, pressing the starter button for the required number of seconds, reversing magazine back to normal, removing lens cap, and—you're ready to shoot the second half of the double exposure).

Let's get down to the technique now for shooting doubles—the same person twice on the same frame (illustrated). Very carefully cut out a circle of black matte paper the size of the filter holder that fits over your lens; then cut this disk exactly in half vertically. This gives you two masks that will effectively block off first one half of the lens and later the second half. Affix one half of the disk to the filter holder and place it in front of the lens. Set camera on a tripod, jot down what the frame counter records, and shoot the first half of the double exposure (in this case, a girl sitting in a chair). During this exposure, you'll need either to keep track of the duration of the scene in seconds, or have an assistant do it with a stop watch.

Now rewind the film to the beginning of the scene. With frame counter and built-in rewinds, this takes but a few seconds. If you lack these somewhat expensive refinements, you can accomplish the same purpose this way: mark the spot in your scene area which coincides with the crosshairs on your viewfinder (so that you can include exactly the same area when you return the camera to the tripod later). Remove the camera from the tripod, take it into a darkroom; disengage the film from the sprockets and rewind it to the point where the scene started. This point must have been previously marked on the film in the darkroom—a notch in the film edge with a ticket punch is good. Then rethread the camera, replace it on tripod, and reframe the scene precisely.

Next, place the second mask on the filter holder so that it matches the first mask perfectly. Remove the first mask—and you're ready to shoot the second half of the double exposure (in this case, the same girl kneeling on a day bed). With a bit of preplanning, the actions of the second person—the twin—can be synchronized with those of the first (*Continued on page* 107)

Trick double exposure gives illusion (above) of a girl viewing dismembered arms. Straight shot of subject is made first, film is rewound, then double-exposed to arms (left). For second shot, figure—except arms—is draped in black and carefully positioned.

Chair can be made to move across a room, a painting to gyrate crazily—by means of simple animation. Technique is: expose one frame at a time and move object slightly between exposures. If your camera lacks single-frame device, quick touch of release does a similar job.

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Kids Outdoors

(*Continued from page* 66)

to accentuate the highlights in the hair of a little blond. If you use sidelighting, avoid having the light fall on the entire nose of the subject.

A reflector or fill-in flash is absolutely necessary to throw a softly diffused light on shadow areas, particularly when backlighting is used. (See *How to Make a Reflector* on page 58 of this issue.)

If you can use a tripod without feeling hampered, go ahead. If you have no one to hold the reflector for you, a cable release on your camera, set on a tripod, is helpful because it gives you a free hand for holding the reflector yourself. However, it is much better to hand-hold your camera, moving a few inches this way or that, adjusting the focus as the subject moves.

Get used to using one film so that you're familiar with the correct shutter speed to be used under different lighting conditions. Exposure for black-and-white film is fairly constant but if you are doubtful and want to use a meter, use a stand-in. Don't expect a child to hold still while you figure out your *f-stops*. I use Plus-X at 1/50 second, but if you want the added speed of Super-XX, shoot at 1/100 second. I allow one stop less for backlighting and an additional stop less when using a medium yellow filter, which is almost constantly when I work outdoors. And *always* use a lens shade outdoors.

Let's go over the illustrations on pages 64-67 to see how this author-photographer handled the right and wrong situations shown there.

In situation 1, we weren't fair to Nina when we took the unflattering shot of her in jeans and shirt, page 65. We took her right from play without giving her time to brush her hair and the resulting picture is a good example of what not to do to a pretty little girl.

The strong toplight would make anyone squint and caused harsh shadows under her nose and eyes. What a contrast to the lovely, laughing Nina in all the other photographs, where the soft backlighting catches the sheen of her hair and texture of her delicate dress.

Be careful not to reflect too much light back into her face or she will squint and the outline of sunlight around her head will be lost. Catch the sparkle in her eyes with your camera when you tell her how pretty she looks. There is no age limit to the effectiveness of flattery. However, in this case, it was not flattery, but honesty. Nina looked beautiful and loved every minute of her sitting. The shot of her lying on her tummy in the field gives a feeling of childhood, relaxed and dreamy. Use of a high camera angle here made a homogeneous background which is effective in adding to the mood of this picture.

The door to Linda's home (situation 2) was very beautiful, but the shy, blond child, in her dark, unflattering jumper, is lost midst all those vertical lines. We want to show not only her features, but her personality. The light airiness of a simple dress (in this case, we had her change

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into a nightie) adds to the delicate quality of the picture, which is what we wanted to capture in this sensitive child. You don't always have to have plain backgrounds. Use what you have and make it work for you, not against you. Open the door as we did. Have her outside peeking in. You still have the flood of sunlight to brighten her pretty hair. Your reflector is inside catching the light and throwing it back into the shadow areas. Or you can use a reflector flood as a fill-in as long as you are near an electric outlet, which is what I used here. In any case, let sunlight be your mainlight. I concentrated on her sweet expression, throwing the open door out of focus by shooting at 1/50 second and *f*/5.6.

Johnny (situation 3) certainly exemplifies Webster's definition of a snapshot: "A quick shot without taking careful aim." He stood stiff as a ramrod beside his fence gate, but how could you expect animation from "Stand over there, Johnny, so I can take your picture"? This is exactly what I said before taking this miserable shot. The plaid shirt and wire fence gate added to the confusion of patterns and the bright whiteness of the garage in the background causes you to look beyond rather than at the unhappy boy squinting at the sun.

If you are lucky enough to find a high place so as to shoot with the sky for background, so much the better. A low camera angle helps to achieve this. But don't have him facing directly into the sun. Sidelighting is good for this rugged little face. Play a game with him. Throw the ball a few times and let him hit. He's having fun and his excitement will show in your pictures.

Older children are inclined to be more self-conscious. Although the elements of a good picture are there (situation 4), Susan still looks a little apprehensive. She looks much sweeter in the shot catching her talking to the kitten.

In situation 5, Michael was lost in the confusion of heavy shadows, lilac leaves and striped shirt. Against a plain background, the shirt adds pep to the picture. The background was thrown out of focus so that interest could be concentrated on Michael's twinkling eyes and smile.

A child's hands are very expressive and also indicative of his age, which is why I try to include them in a picture. Michael had a hard time catching the fat football, but when he did, he stood smiling and proud and I took a shot to capture his joy.

Photographing two children together multiplies the photographer's technical problems. If there is good light on one face, the other is often in shadow. If one face is in focus, the other is sometimes blurred. In trying to capture the sparkle of the two little friends in situation 6, I got them to lie on their tummies so that both heads would be approximately on the same level. I then moved in closer, decreasing my *f*-stop to *f*/8 for greater depth of field. Getting both subjects to look in the same direction added to the singleness of theme. In the final analysis, the difference between good and bad pictures is not so much a lack of technical perfection, but that in the successful pictures, the young subjects are themselves —if they are relaxed and having fun.—

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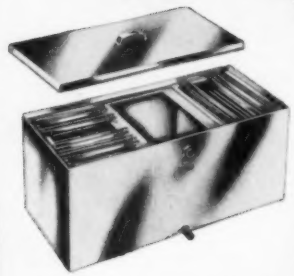

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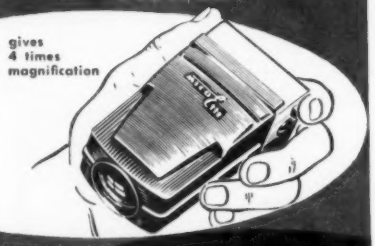

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One Touch of Fantasy

(*Continued from page* 103)

by allotting certain actions a given number of seconds. The total number of seconds must be the same for each exposure, of course, so that the double exposure will start and end at the same time. Also, be sure that your subject does not cross over the imaginary center line.

Another double-exposure trick (also illustrated) is that of semi-transparent hands appearing from a wall, in full view of your subject. This is a straight double exposure—without the aid of the masks. First exposure was made of the girl kneeling on the cot, the film was rewound in the camera, and a second exposure was made of the hands only. When shooting the hands, the model was draped in black, except for her hands, and was placed in front of a black background. Placement of the hands was planned so that they would appear in approximately correct position on the blank wall. The semi-transparent effect was created by exposure of the film to both wall *and* hands.

The same technique can be used for dream sequences—by first exposing for the dreamer, then rewinding, and double-exposing for the person dreamed about. For most effective presentation, plan an area above the dreamer that shows up black—without light. Then plan to have the double exposure of the person dreamed about appear in this dark area.

The trick of showing furniture hopping around the room and pictures cavorting about the wall involves basic animation. If you happen to have a camera with built-in single-frame device, it will make this job of animation just a bit easier. However, a short burst on the starter button of most cameras will get the same result—give you one single frame, or possibly two at the most. It goes almost without saying a tripod must be used.

To get the illusion of motion you must expose a single frame, move the object slightly, expose another single frame, move the object another bit, and continue this until the scene is ended. You can control the relative speed of the object by the distance you move it between frames. A common tendency is to move the object *too far* between frames. Remember that you have 16 frames to expose for each second of running time. Thus if you want to show a chair moving through 5⅓ feet of space during a time interval of four seconds, you have to shoot 64 individual frames and move the chair just one inch between exposures. Remember too, to anticipate your planned animation—be sure to leave sufficient space in your picture area for your object to maneuver. Once you start your animation, the camera cannot follow the object—unless, of course, the object runs itself out of the picture area. In that case, you can reset the camera at another viewpoint and take up the animation where the previous scene left off.

Exposure for such single-frame technique often is the same as that for 8-frames-a-second movies. However, it is best to check this in the instruction booklet for your particular camera.—

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HOW TO GET ALONG WITH YOUR CAMERA DEALER

By MARV RUBIN
and SY BLAND

Remember that he's human, too. Common courtesy on your part pays off in help, advice, and better buys

Photograph by John Durniak

YOUR CAMERA dealer knows what you expect from him, and he's more than willing to see that you get what you expect. He knows that as a steady customer you are entitled to expert advice, prompt, courteous service, and new products.

If something in the store frankly isn't worth the price on the tag, you want to know it. If you have an old camera that's not working just right, you deserve to know if it's worth repairing. When several other customers have tried a new product that isn't giving desired results, you want to have that explained before you buy it, too. When you loan your camera to your aunt, and she comes into your favorite store for film, and then asks to have the camera loaded, you want her to receive courteous, cheerful service. You're entitled to this.

But your dealer expects a few things from you, and he'd like to get them, too. He's also entitled to help. Most of all, he'd like your understanding. He would enjoy being able to go home tonight without thinking about the guy who ruined his day. So here are some ways you can make things more pleasant for the man behind the counter—and yourself.

First, and most important, pick one dealer and stay with him. Try several stores if they're available, and see what they offer. At which store do they smile and say hello? At which store did you find the freshest film stock? Which was cleanest? Which had all the items marked for price? These are all things to look for. Modern fixtures don't necessarily make a good store.

Also, you want a store where they know the answers to your problems. Recently, we were talking to a camera dealer we know, and these are some of the questions he had tossed at him in one day. "What is the circle of confusion of the new Leitz Summicron $f/2$ lens? How does its resolving power compare to the $f/2$ Summitar?" "What stereo mount is best for stereo portraits?" "Do I need a neutral-density filter? What does it do?" "How can I make flash pictures in a large, crowded room, get the people in the back of the room sharp and clear, and avoid having those in the foreground look like wax dummies?" "How do I make silhouette pictures?" "What is inspection development?" The store that knows the right answers to questions like these, and is willing to take the time to give those answers, is the store for you. When you find it, it's a smart idea to do your shopping there. You'll save time, a lot of money, and much heartache.

Once you find the right store, trust your dealer and accept his recommendations. He has a lot more "inside dope" than you have. Dealers know which products come in for repair more often than others, and what the repairs are. Almost without exception, dealers use new equipment themselves, for familiarization and evaluation. Your dealer reads technical bulletins to keep posted on new developments. He hears the comments of customers, the remarks of salesmen and repairmen. In addition, your dealer brings a broad background of experience and training to his work. (*Continued on page* 110)

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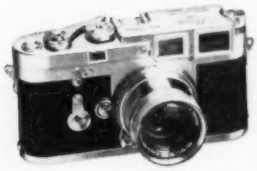

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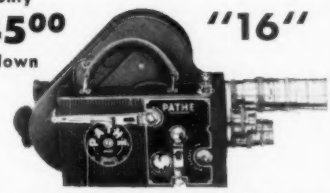

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Don't expect, always, to find a complete stock of every item on the shelves. It's impossible for a single store to stock *everything*. In general, you'll find what's in demand, plus a few old standbys. If what you want isn't in stock, it may be on order; if not, order it. Don't rush off in a huff to the bargain palace down the street. Chances are *your* dealer will have it in a few days. While we're on the subject, if you don't see an item on the shelf or in a showcase, that doesn't necessarily mean that it's not in stock. Store design today makes use of drawer storage. Your dealer doesn't know what you want until you tell him.

If what you're looking for is out in the open, *please* don't run over and disassemble it. Your dealer will be happy to demonstrate the product. This applies especially to new units just out. Many dealers have had their only model of a particular item ruined by some thoughtless character who just has to twirl all the dials. Think of your brand-new car and you'll get the idea. Ask to see the item. That way you'll at least know *what* dials are being twirled. You won't have to pay for something you don't really want.

Also, be considerate of the dealer's time. There are just so many hours in the day. If you're killing time between appointments, go into your camera shop and browse, by all means. (You may see something you need!) But don't waste a man's time by asking for an involved demonstration out of idle curiosity. The normal lunch period is an especially bad time for the dealer (who often eats on the run). His store is about five times more crowded at lunch than during the rest of the day. Let him make the small, but necessary sales then—film, flashbulbs, and such. If you want a demonstration, come in earlier or later. He'll have more time to give you a thorough briefing. Also, remember that *if he invests his time in a demonstration, you owe him the courtesy of at least the first chance at the sale.*

If someone in your favorite camera store has been discourteous to you, tell the owner. Be sure, however, that you're not misinterpreting an innocent remark. But if you genuinely feel you've been offended, report the incident. If you just leave and never come back, that dealer can't improve his service. Put yourself in his place. If you lost a steady customer, you'd certainly want to know why.

Many amateurs have their finishing done at camera stores. This is almost universally true of color work. Most finishing work, at least in the larger towns and cities, is not done by the dealer himself. Therefore, don't berate your dealer if you have any complaints. If the work isn't good, he'll usually see that it's redone at no cost to you. And if there's a delay in getting your pictures back, be patient and understanding. Again, it's probably not his fault. Most finishing work is machine-done, and machines do break down. Nothing is perfect, including the customer.

If you bring in a camera or other major equipment for repair, play safe and ask for an estimate *before* the work is done. The repair agency your dealer uses will

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be glad to estimate the work required and the cost. If you just bring a camera in and say "Fix it," you may flinch when you get the bill. Protect yourself and your dealer—*know* what it will cost *before* the work is done. The same goes for any special service—finishing, slide mounting, editing movie film, and rental of equipment. A clear understanding of cost removes the cause of much friction.

If you do have a complaint, don't blast it all over the neighborhood. Make it to the dealer, and *only* to him. No one else can set it straight, anyway. And don't do it in a loud voice in a store full of people. (It may turn out that *you're* at fault.) Make your complaint in a matter-of-fact, polite manner. Your dealer is a friend. He'll be glad to take care of you, and he'll greatly appreciate your thoughtfulness.

And watch out for discount houses which, unfortunately, sell discount, not service; cut price, but not products. The store that sells to you below the established price breaks an agreement with the manufacturer or distributor of the product. When the reputable dealer sells you, he intrinsically agrees to provide you with service. When a discount house breaks its agreement with a supplier, what's to prevent it breaking an agreement with you? If you accept cut price, be prepared to do so at the expense of some other facet of the transaction. The dealer who's ready to help you is entitled to a fair return on his investment.

Certain institutions (churches, schools, etc.) normally receive a courtesy discount. This is standard. So do some industrial and commercial customers, where bidding on large-quantity orders is required. If you represent one of these, or if you as an individual receive the *privilege* of a discount from your dealer, don't push it. You are getting a fair break.

We've discussed what you should do to be a good customer. It pays to be popular in a camera store, and here's why. Your dealer can save you money by guiding your purchases. He can provide information and advice to help your picture taking and to save time and disappointment. He can do little things like splicing your film, cleaning your lens, seeing that you always get new, fresher film, saving you a portion of scarce material. He keeps your needs in mind when ordering. He'll even help you sell equipment you may no longer want or need.

And above all—your dealer will stand back of what he sells! He will replace or repair—at no cost to you—any product he sells if it is found to be defective in manufacture or material content. No pawn shop or unregistered dealer will make that claim! Think of the peace of mind you enjoy because of this one fact alone.

In general, follow the Golden Rule; it works wonders. Your relations with your photo shop are a very important part of your hobby. You should enjoy photography. One way you can enjoy it more is by being the kind of customer your dealer is happy to have in his store. You'll both profit by it.

(*A few hints to camera clubs on dealer relations are contained in the* Camera Clubs *column in the September 1953 issue of* PHOTOGRAPHY, page 26.—ED.—)

Contessa photo by Emil Glas 1/50 sec. at f/16

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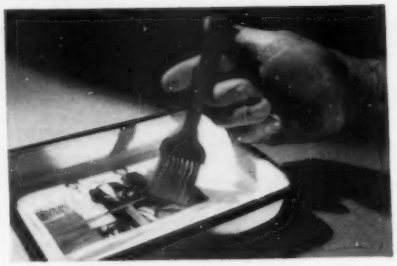
photo tips— short cuts to better pictures

Aid to Even Development

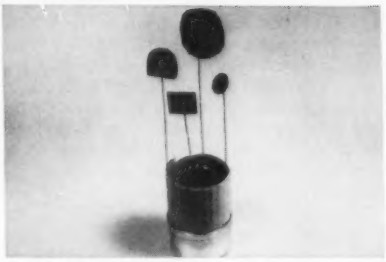


A small pastry brush, with soft, plastic bristles, will prove to be a valuable aid in obtaining even development of prints. On immersing prints in developer, the brush is used to push all sections of the paper under the solution to assure immediate, uniform wetting, and to swab edges and brush away air bubbles. These brushes are flat and easily stored in small space, they are inexpensive and, with normal care, should give long use.—*Ken Murray, Colon, Michigan.*

To Hold Retouching Solutions

Excellent containers for retouching solutions can be made from some of the new type of pill bottles that have plastic stoppers with a built-in dosage compartment on the underside, as shown in the accompanying photograph. The stock solution can be kept in the bottle, and the compartment used for mixing it to the desired density and color. Both the compartment and the bottle can be sealed tightly for storage of solutions.—*Wm. Reynolds, Los Angeles, California.*

Holder for Print Dodgers

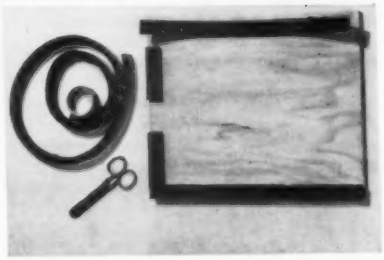


A short strip of pliable, corrugated cardboard, fitted into a discarded can or other suitable container, makes a handy receptacle for holding print dodgers that have thin wire handles. The handles are inserted into separate corrugations, as shown here, keeping dodgers in order and at hand when needed. The number of dodgers to be accommodated will determine size of container and length of cardboard strip.—*Harvey E. Colpe, Alexandria, Virginia.*

Notched Negatives Save Time

When specific negatives in a strip have been selected for enlargement, time and energy can be saved by using a paper punch to notch the edges of the desired negatives, which then are instantly identifiable by sliding a finger down the edge of the strip. Also, if all notches are made on the same border, with emulsion side up, you will know immediately which is the emulsion side before inserting negative in the carrier.—*Carl Lindquist, Carmel, N. Y.*

For Prints Without Borders



Sponge rubber weather-stripping, obtainable at most automotive supply stores, provides a satisfactory means of holding projection paper in place when making borderless prints. Wood, plywood, metal or heavy cardboard will serve as a base for the stripping, which has an adhesive backing. It should be snugly fitted to make a secure rim around the paper, with gaps at each end of easel to facilitate easy removal of paper after exposure. —*Hartwell J. Kennard, Gonzales, Texas.*

Why not send in your own ideas for better picture-making and darkroom aids? Photography will pay $10 for each photographically-illustrated Tip accepted—$5 if not illustrated. The material must be original and not previously published.

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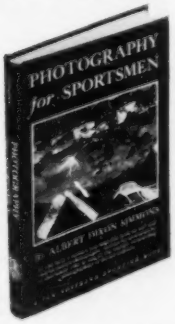

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2 **An entry fee of $1.00 must accompany each package** of pictures submitted. There is no limit on the number of pictures included in each package, or the number of packages submitted, but each package must contain its own entry fee. Entry fee may be paid by check, or money order. Postage stamps not acceptable for entry fee.

3 There will be a Black-and-White Division and a Color Division; each will be judged separately. Any number of black-and-white prints, color prints, or color transparencies may be submitted by any entrant provided each package is accompanied by an entry fee of $1.00, in accordance with Rule 2, and in conformity with the following regulations: It is advisable to submit color prints and/or transparencies separately from black-and-white entries. There are no restrictions as to subject matter or size in either Division, although 5x7 or larger prints are preferred. No acknowledgment of receipt of entries will be sent unless entrants enclose an addressed postal card to be signed and returned.

4 Prints may be either mounted or unmounted; this is optional with entrants. Be sure to print name and address on mounts of both black-and-white prints and color transparencies.

5 Pictures which have been published in, or accepted for publication or are under consideration by any photographic magazine other than PHOTOGRAPHY or PHOTOGRAPHY ANNUAL are not eligible. Publication in any other medium does not make prints or color transparencies ineligible.

6 Each print or transparency must have secured to it a filled-in entry blank as provided here, or facsimile thereof. Please print or typewrite the information requested on the blank. Additional entry blanks are obtainable from photo dealers and finishers, or direct from the Contest Editor of PHOTOGRAPHY if request is accompanied by a self-addressed and stamped envelope.

7 All prints and transparencies will be held for judging after July 1, 1954, and no entries

will be returned until after announcement of the winners has been published in the December, 1954 issue of PHOTOGRAPHY. Pictures which did not win prizes will then be returned as quickly as possible, provided that self-addressed and stamped envelope or addressed label and postage were contained in the same package in which each lot of entries was sent. DO NOT SEND POSTAGE SEPARATELY for return. The Contest Editor cannot enter into correspondence of any kind regarding entries.

8 Prize-winning pictures, including all reproduction and promotional rights, become the exclusive property of PHOTOGRAPHY. All entrants who win prizes will be required to furnish original negatives before prizes are given, as well as model releases where necessary. All prize-winning negatives become the exclusive property of PHOTOGRAPHY.

9 The contest will be judged by the editors of PHOTOGRAPHY under the chairmanship of Mr. B. G. Davis, President, Ziff-Davis Publishing Co.

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11 Prizes will be United States Savings Bonds, Series E. Values of prizes listed are maturity values of the Bonds. Prize winners who are not United States citizens will receive, in lieu of Bonds, a check in the amount of the purchase price of the Bond award.

12 FOREIGN ENTRANTS: The above rules apply to all entries, except that prints and transparencies submitted by persons residing in foreign countries are eligible for consideration only if accompanied by sufficient International Reply Coupons to cover the entry fee and return postage.

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Each one of your entries must be accompanied by a filled-in entry blank provided here, or a facsimile of it. Your photo dealer or your finisher has additional blanks on hand should you need them; or you can obtain entry blanks from the Contest Editor of PHOTOGRAPHY. Your request for more blanks should be accompanied by a self-addressed stamped envelope.

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Please enter the enclosed picture in the PHOTOGRAPHY Picture Contest for 1954. It is submitted in accordance with the rules, which I have read.

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Street.....

Town.....Zone.....State.....

Picture Title.....Have You a Model Release?.....

Where Made.....

Camera Used.....Lens.....

Exposure: Lens stop.....Shutter Speed.....

Film Used.....Filter.....

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CAUTION: Be sure to include your entry fee of $1.00 in the package containing your entries (See Rules 2 and 3). If you want your pictures returned in the event you do not win a prize, be sure to include adequate return postage.

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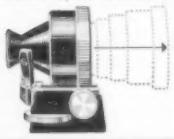

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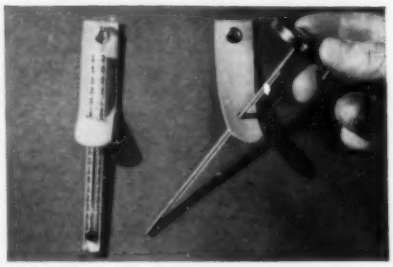
photo tips— short cuts to better pictures

Handy Hangers for Thermometers

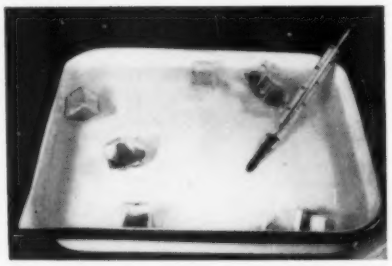


Darkroom thermometers, of either the glass-enclosed or the stem type, require careful handling and storage to avoid breakage or bending. A neat method of keeping them safe and available is by inserting them in wall hangers as shown here. These hangers are cut from a strip of inner-tube rubber, with a hole (correctly sized to hold each thermometer without slipping) punched at one end. Thumbtacks are used to fasten hangers firmly to wall.—*Ken Murray, Colon, Michigan.*

For Filtering Solutions

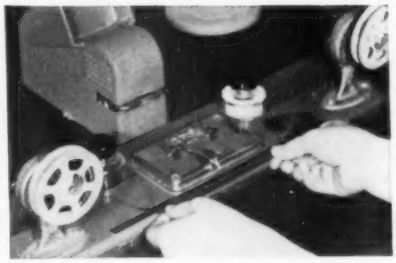
Milk filter discs, such as are used in strainers, by dairy farmers, make ideal filters for photographic solutions. These discs are strong, tough and pliable, and are sufficiently thin so that they can be used in double thickness if desired. They do not disintegrate, and can be disposed of easily. Their size is ample—approximately six inches in diameter. Usually they are available in boxes of 100, compactly packed, and are very inexpensive. —*A. M. Wettach, Mt. Pleasant, Iowa.*

Novel Cooling Method



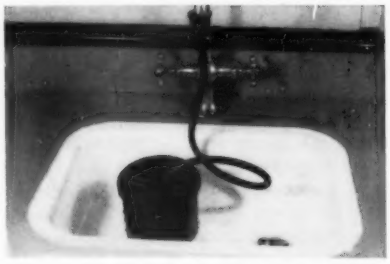
An excellent means of cooling darkroom solutions is provided by use of small cubes or spheres of rigid plastics, in which water has been sealed permanently during manufacture. Primarily designed for cooling drinks, they are placed in the freezing compartment of a refrigerator until the water that they contain is frozen solid. They cannot dilute or contaminate solutions, and after each use they can be rinsed, re-frozen, and re-used many times.—*M. J. Zunick, West Allis, Wis.*

Time Saver in Movie-Editing



In editing movies, it may be necessary at times to know just how long a particular sequence will remain on the screen. This can be determined quickly, without having to count each frame, by marking off various time periods in frame units on base of film editor, then holding sequence in question against these units, using as a guide a strip of film tacked to the base, with a line of emulsion scratched off at each time period.—*Charles W. Simon, Santa Monica, Calif.*

Efficient Washing Device



When washing roll film in standard adjustable film tanks, efficiency can be increased by inserting into the center of the reel a rubber hose of small diameter. This hose should be equipped with a tapered rubber connector that is slipped on to the faucet and will hold firmly. By means of this method, water is forced, through the hose, to the bottom of the tank, then upward, insuring a thorough washing job as it swirls over the film.—*M. J. Zunick, West Allis, Wis.*

How to Make and Use a Reflector

(*Continued from page* 59)

or both in a few minutes of spare time.

First, we shall discuss how to make a practical reflector, and then, how to use it.

A 16 x 20 white mounting board, household aluminum foil and some rubber cement or glue are the materials for a simple two-sided reflector (white on one side, and satin aluminum finish on the other side).

Coat one side of the mounting board with rubber cement and then cover with aluminum foil. Leave the other side white. This simple reflector should serve most of your needs.

But if you want a more permanent type, get yourself some plywood or an old wooden drawing board. You can coat one side of the board with white paint and place aluminum foil on the other side, or you can use aluminum paint instead of foil, if you like. If you do use foil, a few strips of tape around the edges of the board will keep the foil from peeling off.

Now, how to use the reflector.

A reflector can be used for indoor and outdoor pictures. Indoors, it can be set up on a tripod, chair, or even held by an assistant. Clothespins or small C-clamps can help secure it and give you the desired angle you want. Outdoors, a dowel can prop it up at an angle. Trial and error will help you decide what angle gives you the type of reflected light best for your picture.

Here is an example of how you can use your reflector outdoors to make a portrait. Direct sunlight makes your model squint and her expression is strained. Shadows distort her face. To remedy this situation, have your model turn so that her back is to the sun or at an angle to it; bring in your reflector to fill in the shadow areas, and take a meter reading. Wait for a natural expression and shoot.

Which side of the reflector should you use? This question brings up another question, how much reflected light do you want? The dull-white side reflects little light and is used in close to the model. The aluminum-foil reflector is more powerful and gives a crisper light; it can be placed farther away from the model.

There are times you may need a reflector and you don't have one around. On occasions like this improvise one. A white sheet, newspaper, or white towel can easily be turned into a reflector.—

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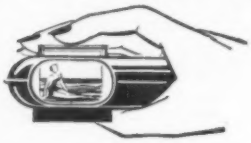

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Animals Face to Face

(*Continued from page* 68)

your pictures. (The alternate way is to shoot roll after roll of film of each animal in the hope that you will get two or three really good pictures. This trigger-happy method is all right if you have plenty of money to spend for film . . . and at times it is the *only* method if you do not have time to study your subjects ahead of time.)

Next to patience and planning, the next most important ingredient in zoo photography is *permission*. Now, I don't mean that you need permission to take a camera to the zoo and to snap pictures of the animals. Normally, you do not, but you are obligated—like all other visitors—to stay behind guard rails.

Oftentimes, however, you can get much better pictures by getting *inside* the rails, close to the cages—and this is where you need the permission, and the *protection*, of zoo officials and the keepers. Quite often such permission is had for the asking, provided the officials know that you are a serious photographer and you go at an hour when they have the time to give their help. As a courtesy to the official and attendant who helps you, send back a few prints of your best shots—it will help cement such relationships for you and for others who follow you.

Besides the protection and advice the keeper can give you, he often can exercise some degree of control over the animals, and this will help you to secure better pictures.

When working with dangerous animals, *never* underestimate them even though the keeper is at hand, and exercise utmost care for the safety of your equipment and for the well-being of the animals. Don't, for instance, pull the trick that I did at a western zoo. While proceeding with a keeper toward the cage of a baby gorilla that I was planning to photograph, we unthinkingly walked too close to the cage of a Chinese Macaque. The Macaque suddenly reached out and grabbed the cable connecting my portable speedlight and camera. He pulled camera and me to the bars and proceeded to smash camera and flash against the bars. He then pulled the flash tube from the gun and started to chew the glass tube. My equipment was insured, but I spent anxious days waiting to learn if the Macaque showed ill effects from the glass diet. (Apparently not, as he was alive and well when I saw him several months later). The fact that most zoo animals are expensive—a baby gorilla costs approximately $5000—is a factor the photographer must keep in mind. Be sure to keep yourself out of trouble.

Some zoos have open areas where the animals can be viewed without the annoying bars. These are excellent for the photographer, because here all you need do is adjust framing, focus, diaphragm, and shutter, and he ready when the right pose comes along. Here is one place to try for those story-telling close-ups, facial portraits. Here, too, is where it is valuable to have a longer-focal-length lens that you can use to increase the image size if the subject is too far away for your normal lens. It is advisable to use the fastest shutter speed you can, since few animals are still for very long periods, and pictures showing motion are undesirable.

Unfortunately, though, not all zoos have the modern open pits for their animals, so the problem of cages and protecting bars must be considered. This is not an insurmountable problem—in fact, since the bars are there and we obviously can't remove them, let's try to make them work for us. The accompanying photograph of the Cheetah, utilizing the shadows cast from the bars, makes, I believe, for a more pleasing photo than if the bar shadows were not present.

I have found the best way to solve the cage-bar problem is by working with the aid of the keeper and with a small camera. By placing the camera lens between the bars and prefocusing on the subject you can concentrate on the expression you want and click the shutter when you feel you have it. Never use this method unless the keeper is right with you and gives his O.K.; always keep in mind that most caged animals (particularly the cats and primates) are extremely fast—much more so than you are, so don't take any foolish risks that might involve danger to yourself.

The miniature cameras, 35-mm and reflex models, work very well, as they are easy to handle and maneuver next to the bars, and their short lenses allow considerable depth of field.

Some zoos will give special consideration to the serious animal photographer by allowing him to enter cages of less dangerous animals.

Backgrounds are always a very important consideration. Unfortunately, the kind of background in zoos is more or less a fixed thing, and the photographer can't do much about it. It would be nice if we could slip in a simple clean background, but since we can't—let's consider a couple of thoughts that may be of some aid. These are: the angle we shoot from, the depth of field, and the background lighting. Carefully selecting the angle we shoot from to utilize the already available background to its best advantage is about all you can do with this. Keep in mind the low-angle shot to take advantage of the sky if you are working outside, or the reverse—the high-angle shot, and utilize the ground or floor of the cage. Try to keep the background as simple as possible, so that it doesn't distract. Use large apertures to throw the background out of focus, but be sure to determine that it is not *more* distracting by being out of focus. As for light, observe it and wait until the play of light on the background is of a lower level than that of your subject. Keep in mind that the lightest part of your picture is where the eye automatically goes, and *that* part should be your subject. In open cages and pits it is just a matter of studying your subjects, watching the light, and shooting when you have the best combination of light on the subject and background. Sometimes, by moving one way or another for just a short distance you can accomplish your purpose, so move about and study the

light from various angles, then shoot. If you are working with supplementary light—flash, speed flash, or flood—you can control to some extent your background by placement of your lights. This is not always possible or easy to do, but if you keep in mind basic principles of lighting then your animal photographs will reflect the amount of care and thought you put into them. Remember to keep your lighting equipment simple. The use of a single flash—generally off the camera and higher—will suffice for most cases where extra light is needed. The use of a main light with extension unit is fine where you are working indoors and need more light for better separation. The small portable speedlights are ideal for most zoo pictures; they are light and easily carried about; they reduce to a minimum the variable of camera and animal movement; the flash does not seem to bother the animal as much as that of flashbulbs; they enable you (like any other flash would) to open up the shadow areas, thus reducing the extremes of contrast usually associated with strong sunlight playing in dark cage areas. But be sure to hold the flash close to, and between the bars, to eliminate possibly unwanted bar shadows.

So, plan your trip now to the zoo. Try to bring back some good close-ups, some character portraits . . . shots that will prove to your friends that you used care, judgment, and ability when you met the animals—face to face.—

new books

PRINCIPLES OF COLOR PHOTOGRAPHY by Ralph M. Evans, W. T. Hanson, Jr., and W. Lyle Brewer. Published by John Wiley & Sons, Inc. Cloth bound, 6 x 9¼, 709 pages, illustrated, $11.

This is a detailed analysis of the theory and ideas behind color photography written by three Eastman Kodak scientists who have specialized in the field. It's a technical reference book designed for serious students of this complicated but fascinating subject. It has particularly timely value today as we stand on the threshold of color television for everybody. Chapters include *Systems of Color Specification and Measurement, Color Response of Photographic Materials, Color Sensitometry, Types of Dyes, Duplicating,* and many others.

ALL KINDS OF DOGS by Walter Chandoha. Published by Alfred A. Knopf. Cloth bound, 8 x 11, 85 pages, illustrated in color and black-and-white, $3.50.

Walter Chandoha follows again the formula of his successful *All Kinds of Cats:* the numerous photographs in color and black-and-white by the author are interspersed with famous poems and quotations about man's best friend. Somewhere along the way Chandoha shows just about every breed known to man as well as just plain mutts. The style of photography covers an equally varied range from speedlight studio portraits to candid action. Some of the pictures are contrived and over-cute, but the best show humorous insight into canine personality.—

Famous all over the world for her animal photography, Ylla has this to say about lighting:

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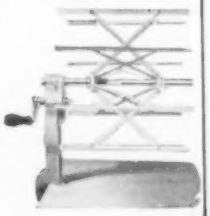

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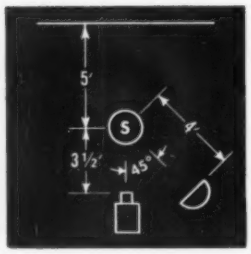
By JOSEPH FOLDES

(This is the first in a series of detailed instructional articles for beginners.)



White line at top of diagram represents wall background, while model's position is indicated by circled "S." Directions for the placing and relative distances of model, camera, and reflector—as shown here and explained in text—should be followed closely. Photograph at right shows model and equipment correctly positioned for portrait-taking.

IF YOU WANT to make portraits, but have an idea that you need more experience in photography, or expensive special equipment, for the purpose, this article is for you. Because you *can* take portraits like those shown below, just by following the step-by-step instructions given here. In addition to your camera and film, you need only one No. 1 photoflood bulb in a reflector.

First, seat your model about five feet in front of a plain white or light-colored wall. Set up your camera on a tripod, facing the model from about three and one-half feet away, and with lens level with model's face.

Now place the reflector, with bulb, to right of the camera at a 45° angle, as shown in diagram, pointed toward the model's head from a distance of about four feet, and a foot above head-level.

Next, have the model turn head slight-

These portraits show the model's mood, ranging from wistful to demure, as she changed expressions between pictures, at photographer's request. Enlarger adjust-

BOX CAMERA PORTRAITURE

Similar pictures can be taken with a box camera that has a "B" shutter setting (i.e., shutter can be kept open for as long as release button is pressed). If you have no tripod, place camera on a table or other rigid support. The three exposures will be ½, 2, and 5 seconds, respectively. Camera should be no closer to the model than the nearest distance at which the camera will still take a sharp picture (this information appears in the instruction booklet supplied with the camera).

ly toward the light; set your lens opening at f/8 and make three exposures—at 1/10 second, ½ second, and 2 seconds, respectively. Use fast panchromatic film (such as Ansco Superpan Press or Kodak Super-XX). A cable release should be used in making the exposures.

Ask the model to change facial expression—to a smile, if the first expression was serious, or vice versa. Make another three exposures at same lens opening and shutter speeds; repeat procedure if you want a third set.

Develop your negatives in one of the standard fine-grain developers, such as Microdol, FR Super X-33, or Ansco Finex-L, (which was used for negatives of the pictures on this page)—for 15 minutes at 68 F, agitating frequently. Follow the manufacturer's directions explicitly. Fix negatives in hypo containing hardener, then wash them for about 35 minutes in running water, approximately 68 F. Now select the best negative from each of your sets of three exposures, and proceed to make your prints.

If you have a condenser enlarger, make prints on No. 1 or No. 2 paper—on No. 2 or No. 3 if diffusion enlarger is used. Develop prints in a standard (not soft-working) solution, such as Kodak Dektol, Ansco Vividol. Printing results can be varied by cropping, or by adjustment of enlarger to print head only.—▶

ment and cropping produced larger image, at right. Exposures were ½ sec at f/8.

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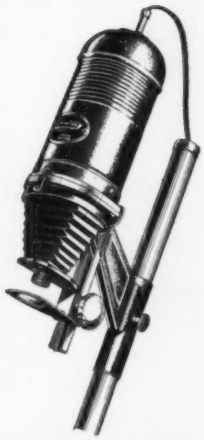

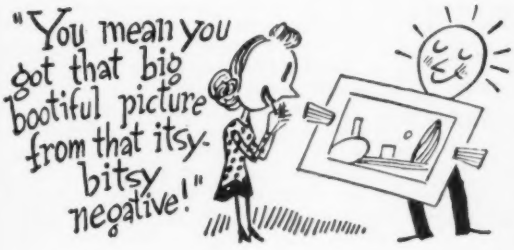

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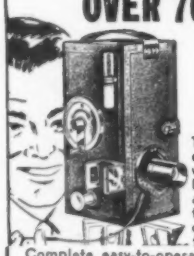

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stereo today

by Robert L. McIntyre

Stereo Souvenirs

There's something new at souvenir stands this vacation season. It's a 3-D package that includes a folding cardboard viewer and a set of slides to go with it. A typical unit, sold at Carlsbad Cavern National Park, contains the viewer and 6 slides of the caverns. It costs $1 and comes in an envelope for mailing.

The sets are made up by Real View, Inc., 695 Vernon Ave., Glencoe, Ill. Three pairs of stero views come in a single mount. The pictures measure 11/16x13/16 inches and have identifying captions on the film beneath them. They are on a single length of film, mounted in a long cardboard frame, and are arranged with the three left views at the left and the three rights at the right. For viewing, after the viewer is assembled, the mount is inserted and moved to its first position. This aligns the first stero pair before the lenses. Pictures are advanced by pushing the long slide mount to the left.

It is possible, by exercising a little ingenuity, to cut the mounts apart and remount the pictures for viewing or projection with standard equipment. The results, however, are hardly worth the effort. While their quality is adequate for the use for which they are intended, the duplicates don't stand up well under critical viewing conditions. Slides now available or being prepared cover Boston, Boulder Dam, Chicago, Grand Canyon, Hot Springs, Washington, D. C., New York City, Philadelphia, Yellowstone, and the Super Circus TV program in addition to Carlsbad caverns. Films are planned on points of scenic interest across the country. In addition to the souvenir 3-D sets the manufacturers are marketing a folding cardboard viewer that takes standard 1-5/8x4 stereo slides. It costs 50 cents, in a solution to the problem of the stereo fan who takes pictures of friends and wants to give them a few slides along with some inexpensive means of viewing.

More about Mounting

Almost a year ago we ventured an opinion, in these columns, that the stereo industry would solve its own projection mounting problems. Things seem to be working out that way, at least as far as the vexing variations in spacing between transparencies are concerned. No system has been proposed as an ASA projection standard, but there is remarkable agreement among the mounts now being offered for this purpose. Their dimensions differ slightly, but all employ the same principle and are based on the same standard spacing. If you are among the thousands of fans who have been letting slides accumulate in cardboard mounts and miscellaneous binders, now is the time to select a system you like and settle down.

There was good reason for holding back. Mounts offered a wide variety of different spacings. Intermixing them produced nothing but headaches. There was no telling whether a given mount would remain on the market long enough to permit the photographer to build up a collection of uniform slides. And, finally, the mounts then available offered no real solution to the problems of projection.

Surprisingly, it was the ASA-proposed standard for mounts for hand viewing that brought order in the projection mounting field. It specifies one dimension —a separation of 2.450 inches between transparencies—which is the basic starting place for today's projection mounting systems. Before getting into the details, though, let's take a look at the requirements for presenting viewable stereo pictures on the screen.

The left and right views of a stereo pair should be in good vertical alignment—one should never be noticeably higher than the other. This is most important. The eyes can be raised and lowered in unison, but they cannot be moved independently, one up and one down. Poorly mounted slides that force this unaccustomed exercise upon us are painful to view. Most modern mounts provide vertical alignment automatically when transparencies are properly seated in them. The precision is built into the mounts themselves, requiring only reasonable care on the part of the user.

Horizontal adjustment for projection is not quite as simple. The average outdoor scene contains subject matter at different distances, all the way to infinity. For comfortable viewing, the left and right images of distant objects should be about 2½ inches apart on the screen. Then the two eyes, also about 2½ inches apart, will look ahead along parallel lines to view objects at infinity just as they do in real life. Their separation should never exceed 2½ inches by very much. If it does, the eyes will be forced to turn outward to see distant parts of the scene. This, like turning one eye up and the other down, is unaccustomed exercise that causes eyestrain and quick fatigue.

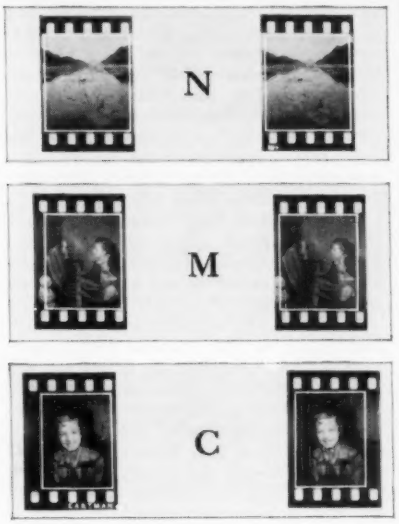
When the left and right images of distant points are spaced 2½ inches apart on the screen, the dual images of things nearer will automatically be closer together. They keep on getting closer until you get in to objects that were about 7 feet from the camera in the original scene. If you are projecting to fill a 50-inch screen, their two images will just overlap.

The Stereo Window

This brings us to the stereo "window," formed by the edges of the two picture apertures in the stereo mount or mask. Ordinarily we think of things in the picture as appearing at different distances without considering the masks. Yet they create a window effect at a definite position in space. Placing this window at the screen is desirable—some even insist that it is essential. At any rate, it is customary to overlap the edges of the picture apertures when projecting on a screen 50

inches or less in width. Under these conditions, everything farther than 7 feet from the camera in the original scene will appear to be behind the window, where it could be seen through it if it were a true window revealing a view outside. Things at just 7 feet will seem to be in the same plane as the surface of the screen, and things closer than 7 feet will seem to protrude from the screen and extend out into the room.

This latter effect, if allowed to occur, is likely to rob stereo pictures of much of their realism. Looking through the stereo window is a plausible experience. Its



Separate mounts for normal (N), medium (M), and close-up (C) views are the key to projection mounting systems now being offered. Properly used, they control placement of the stereo images on the screen so adjustments are not required during a show. The normal mount is similar to the proposed ASA standard mount for hand viewing. It is employed for scenes that contain a distance range from 7 ft to infinity. The medium mount is for scenes with subject matter at distances from 4 to 18 ft. The special mount for close-ups has a range from 2½ to 6 ft. They look almost identical to the eye; their differences in film spacing and masking are exaggerated here for clarity.

edges mask off the view outside, as they would in real life, as long as everything in the picture is beyond the window. When we show things closer than 7 feet, though, we run into trouble. Stereoscopically, they actually appear closer and seem suspended in front of the screen. Yet they are masked off by the edges of the stereo window which is located at the screen surface. This is conflicting evidence. The stereo effect says they are near, the masking says they are far, and we are in between, not knowing which to believe.

To avoid this effect, and to make viewing easier at the same time, the new projection mounting systems have been created. They solve the problem by moving things back to place them at the win-

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dow or behind it, but they also impose some limitations. To use them we must limit our shooting to subject matter that falls within one of three different zones:

Normal is the term for the zone covered by mounts most commonly used for outdoor pictures. It extends from 7 feet to infinity.

Medium covers subject matter at distances from 4 to 18 feet.

Close-up takes in the range from 2½ to 6 feet.

There are slight variations in spacing between the masks in the same classifications put out by different manufacturers, but they are unimportant. Among the mounts based on the 2.450-inch hand-viewing standard there may be a difference of a few inches at the near limit and a foot or two at the far limit, but not enough to cause a significant change.

Shooting the picture to fit the mask may sound like the long way around, but actually it isn't hard. When everything in the picture is beyond 7 feet, you don't have to think of it. Nine-tenths of the pictures most people take fall in this classification. When you want to include something that should be shown closer than 7 feet, you have to search a bit for a natural background that will limit the depth of the scene. The 18-foot limit for medium shots often can be met by finding a high camera angle to shoot down against the ground. A cloudless sky contains no depth clues at all and can be used as a background even for close-ups. Flash shots taken indoors usually contain natural limitations imposed by the walls of a room and the carrying power of the light. Unless you take more close-ups than average you probably can get by with a minimum of attention to scene depth while taking pictures. Once the processed films are back you can sort the pictures according to the mounts they require. You won't run into trouble unless you have attempted the impossible, like a 2½-foot close-up of a flower with a distant mountain in the background.

Let's take a look at the medium and close-up mounts to see what makes them work. They differ from the normal one in two ways, transparency spacing and picture masking. The distance between the two films in a normal mount is 2.450 inches. In a medium mount it is 2.480 and in a close-up it is 2.525. These dimensions may be of some interest in passing, but what they do in terms of objects in the picture is what counts. A stereo pair in a medium mount are moved apart so that the two images of an object at 18 feet will appear 2½ inches apart on the screen—exactly the same separation you get for infinity objects in a normal mount. This moves nearer objects back, too, so things at 4 feet from the camera will appear at the surface of the screen where their dual images overlap. The close-up mount moves the films apart still farther so objects at 6 feet now appear 2½ inches apart on the screen. This makes things only 2½ feet from the camera appear to be located at the screen's surface. Thus, when you use a screen up to 50 inches wide, everything in your pictures will appear behind it.

The medium and close-up apertures are masked down to eliminate the wider non-stereo bands that appear in pictures taken at shorter distances. The left lens of the camera always sees a bit more to the left of a scene, and the right one sees more to the right. Masking eliminates this excess and a little more, too, to achieve the desired window effect. This enables the right eye, for example, to see a little more background in looking around the left edge of the projected picture—just as it would if you were looking through a real window, past the left side of the sash.

These differences in spacing and masking are exaggerated in the accompanying illustration. Back before the current crop of mounts came along, the amateur had to do a real, custom job on every slide to achieve anywhere near the same effect. There were few who had the time and skill to put together smooth-flowing shows. Most fans relied on projector adjustments to bring close-ups within viewing range, and grouped them whenever possible to keep gross adjustments to a minimum. Now these changes are built into the mounts, along with other improvements which result in more accurate vertical alignment as well as proper horizontal spacing.

How can you identify these mounts? Every one on the market today, with three-position spacing, is based on the 2.450-inch standard. First one offered was the Perma-Mount, followed by the Emde, Presto-Stereo, Compco, and Monarch. Now there is a new Stereo Realist foil mount based on the same system and it seems likely that future mounts will follow this same general pattern. Choice is governed more by preference for particular materials and methods of assembly than by differences in significant dimensions. It looks like three-position mounting is here to stay, with only minor differences to be ironed out when a standard is proposed by the stereo committee of the ASA.

Angle of View

A popular indoor sport, among photographers unaccustomed to shooting modern stereo pictures, is to criticize the 23x24-mm picture size adopted by the ASA committee as the first proposed stereo standard. Any other type of camera can be turned to make either vertical or horizontal pictures the long way of the film, but the stereo camera must be held horizontal with its lenses side by side. This forces planning every shot to fit a slightly vertical format. Most common complaint is that the picture area seems narrow and cramped. Let's compare it with other popular film sizes, computing the angle of view that the camera covers—which is what really counts. Where there is a choice, the longer side of the film is assumed to be horizontal in the chart below.

This gives us a convenient set of figures for comparing stereo pictures of various formats with those taken by well-known cameras using other film sizes. We can see that the 23x24 stereo picture gives a slight bonus in height, in comparison with other cameras, while providing a

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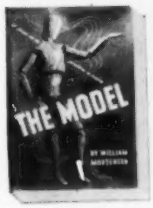

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narrower angle of view. What can't be reduced to figures, however, is the psychologically narrower feeling that the vertical format creates. A thorough study of this subject would call for an analysis

Camera	Film Size	Focal Length	Angle of View Vert.	Angle of View Horiz.
View-Master ..	12x13	25 mm	27°	29°
Realist	23x24	35 mm	38°	36.5°
Verascope	24x30	40 mm	33°	41°
Leica	24x36	50 mm	27°	40°
Rolleiflex	2¼x2¼	75 mm	41°	41°
Tourist	2¼x3¼	105 mm	30°	42°
Speed Graphic.	4x5	127 mm	43°	54°
Graflex	4x5	190 mm	30°	37°

of picture sizes in relation to the focal lengths of the viewer lenses normally used for stereo slides, and the size enlargements usually made of planar photographs. In projection, the image size would have to be considered in relation to the viewing distance.

The narrow angle of the View-Master is particularly startling as revealed by the figures. Its horizontal pictures don't seem nearly as confined as the chart indicates, especially when projected on a screen and viewed from a close position. This suggests that, where the subject matter permits, the stereo fan might do well to crop his pictures to achieve a greater feeling of width by using a horizontal format.

Hit-or-miss cropping, sometimes from the top and sometimes from the bottom, results in a set of pictures that seem to jump up and down as they are shown. It is always better to crop from the bottom, leaving the top of the picture occupying the normal top position in the mount. Where you are content to remove the bottom of the picture, this is easy. You can mask it off with tape or with a second stereo mask sandwiched into the binder. Where the top of the picture should be removed for better composition, saving the bottom, it is best to actually cut off a portion of the top of each transparency. Then the pictures can be moved upward to the top of the mount and you can mask off the bottom of the mount aperture where sprocket holes otherwise would appear on the screen.

Push-Pull Mounting

A new type of stereo slide mount that makes it possible to adjust the spacing of a pair of transparencies after they have been placed between glass has been invented by J. H. Grotthuss of Glenview, Ill. It is called the "Adjustamount" and will handle distant views and extreme close-ups. Users must observe the ordinary restrictions on the depth of any one picture, however, as is general practice when employing mounts that come in normal, medium, and close-up spacings. The advantage of the new mount is that it saves keeping the different types on hand and provides a wider range.

Three metal shells make up the Adjustamount binder. One is full width, and retains the other two which locate the left and right transparencies. An ingenious locking system holds these left and right shells within the main one, yet permits shifting them horizontally to change their spacing. An equally adjustable mask will be available soon.—

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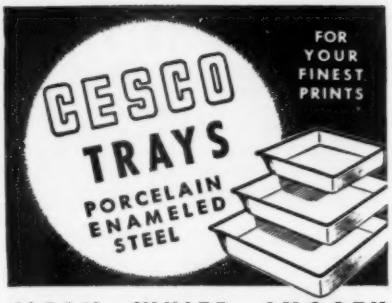

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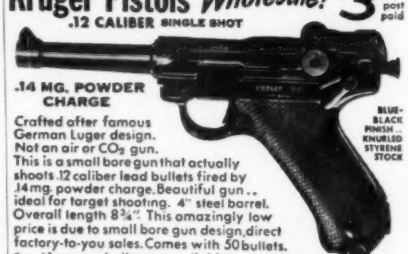

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New! CinemaScope Stills

(*Continued from page* 70)

"squeeze" Marilyn Monroe (see Candid Shots, page 42), was made on location where the picture "Prince Valiant" was being filmed. The camera used was a Speed Graphic with a 5½-inch *f*/4.7 Ektar lens.

Photographer James E. Mitchell of 20th Century-Fox did the shooting on the experiment. For comparison, he made three pictures of the same scene: first using a normal 5½-inch lens; second with a 90-mm Schneider Kreuznach *f*/6.8 wide-angle lens; and third with the CinemaScope lens mounted over the camera's normal lens.

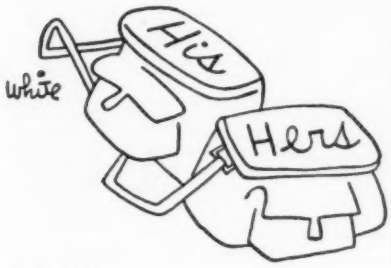
The pictures made with the normal and wide-angle lenses could be printed on a standard enlarger, but with the CinemaScope still negative, complications set in. On standard vertical enlargers fitted with the CinemaScope compensating projection lens, the closest the lens could be brought to the enlarging board while giving a sharp image was five feet. The next step was to try a blow-up on a horizontal enlarger. All went well until the smallest-size sharp image projected on the wall turned out to be close to eight feet wide.

The problem was finally solved by making a 35-mm-size reduction copy negative from the 4x5 original. With this negative in the horizontal enlarger a distortion-free image that measured 7x17½ inches could be obtained. The enlarging lens over which the compensating CinemaScope projection lens was placed had a 10-inch focal length.

To bring the edges of the projected image into sharper focus, the enlarging paper had to be curved to make all portions of its length equidistant from the enlarger lens. The curve was achieved by simply cutting a rectangle of heavy cardboard slightly larger than the paper size being used, and fastening this to the wall with tacks placed only down the middle of the board. The board's outer edges then could be curved away from the wall to any desired degree by sliding a couple of empty cardboard film boxes under each end. The enlarging paper was clipped to the cardboard with clip-type clothes pins.

With the lens stopped down for maximum sharpness, the exposure for the enlargement was 15 minutes.

Although the CinemaScope lens system is not available for amateurs at the moment, there are indications that the system has possibilities for still photography.—



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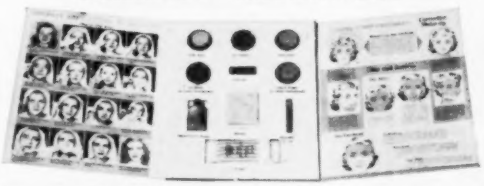

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Calendar of photographic exhibitions

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7th Hartford International Salon of Photography and Color Slide Exhibition*, The Connecticut Valley Camera Club, Hartford, Conn.
Closes June 15—slides; June 22—prints.
Entry fee $1—slides; $2—prints. Four prints and/or slides allowed.
On exhibit in Hartford. Slides July 7 to 21. Prints July 7 to August 1.
For information and entry blanks, write Raymond J. LaBlanc, 234 South Quaker Lane, West Hartford, Conn.

6th International Photographic Exhibition of the Grand-Duchy of Luxembourg, Camera Luxembourg, Luxembourg.
Closes June 20, 1954.
Entry fee $1, four prints allowed.
On exhibit at the Art Museum in Luxembourg, from August 6 to 15, 1954.
For information and entry blanks, write Salon Secretary Mr. George Steil, 7 rue du Plebiscite, (Grand-Duchy of Luxembourg).

6th International Exhibition of Pictorial Photography, The Society of Pictorial Photography in Denmark, Havdrup, Denmark.
Closes July 1, 1954.
Entry fee $1, four prints allowed.
On exhibit at Charlottenborgs Art Gallery, Copenhagen, August 15 to 29, 1954.
For information and entry blanks, write The Society of Pictorial Photography, Aage Remfeldt, President, Havdrup, Denmark.

7th International Salon of Photography of San Sebastian, Sociedad Fotografica de Guipuzcoa, San Sebastian, Spain.
Closes July 1, 1954.
Entry fee $1, four prints allowed.
On exhibit in San Sebastian during August 1954.
For information and entry blanks, write Sect'y General del Salon Internacional de Fotografia, de San Sebastian, Apartado 86., San Sebastian, Spain.

2nd Hawaii International Exhibition of Photography*, The f/16 Cameralists, Honolulu, Hawaii.
Closes July 10, 1954.
Entry fee $2, four prints allowed.
On exhibit in the Galleries of the Honolulu Academy of Arts, Honolulu.
For information and entry blanks, write George Oka, The f/16 Cameralists, 1833 Liliha Street, Honolulu, Hawaii.

6th Annual Photo Fiesta and Salon Exhibit, Redlands Camera Club, Redlands, Calif.
Closes July 15, 1954.
Entry fee $2, four prints allowed.
On exhibit at the Redlands City Hall Auditorium, July 31 to August 6, 1954.
For information and entry blanks, write Robert F. Oefinger, 1365 Center St., Redlands, Calif.

7th Illinois State Fair International Exhibition of Photography*, Capitol City Camera Club, Springfield, Ill.
Closes July 28, 1954.
Entry fee $1, four prints allowed.
On exhibit in Springfield, August 13 to 22, 1954.
For information and entry blanks, write Evelyn M. Robbins, 2417 South 11th St., Springfield, Ill.

14th North American International Photographic Exhibit, California State Fair and Exposition, The Sierra Camera Club of Sacramento, Sacramento, Calif.
Closes July 30 for prints and Aug. 12 for slides.
Entry fee and number of prints and/or slides on request.
On exhibit at California State Fair Sept. 2 to 12, 1954.
For information and entry blanks, write Grant Duggins, California State Fair, Box 2036, Sacramento, Calif.

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7th Witwatersrand International Salon of Photography*, Camera Club of Johannesburg, Johannesburg, South Africa.
Closes July 31, 1954.
Entry fee $1, four prints allowed.
On exhibit at Johannesburg Public Library during Sept. 1954.
For information and entry blanks, write Salon Secretary, P. O. Box 2285, Johannesburg, South Africa.

3rd Annual Exhibition and Contest of Sandy Bay Camera Group, Rockport, Mass.
Closes August 1, 1954.
Entry fee $1, four prints allowed.
On exhibit at Rockport Art Association August 29 to September 11, 1954.
For information and entry blanks, write Mrs. E. Hinckley, Secretary, 288 Essex Avenue, Gloucester, Mass.

2nd Annual International Exhibition of Colour Photography, Stockton-on-Tees Photo-Colour Society, Stockton-on-Tees, England.
Closes Aug. 12, 1954.
Entry fee $1, four prints and/or slides allowed.
On exhibit at Stockton-on-Tees from Sept. 10 to 18, 1954.
For information and entry blanks, write James B. Milnes, 9 Ellen Avenue, Stockton-on-Tees, England.

15th Cuyahoga County Agricultural Society Photographic Exhibition, Cuyahoga County Agricultural Society, Cleveland, Ohio.
Closes August 13, 1954.
Entry fee on request, four prints.
On exhibit in Fine Arts Hall, Berea Fair Grounds, Berea, Ohio Aug. 18-22.
For information and entry blanks, write Mary-Jane Matheson, 12317 McGowan Ave., Cleveland 11, Ohio.

1st International Photographic Salon of Pakistan, South and Far East Cultural Exchange Bureau, Dacca, East Pakistan.
Closes Aug. 15, 1954.
Entry fee $1.50, four prints allowed.
On exhibit at Dacca, East Pakistan in Oct., 1954.
For information and entry blanks, write Mahfuzul Huq, 215 Mitford Road, Dacca, East Pakistan.

10th International Color Slide Exhibition*, Salt Lake Photochrome Club, Salt Lake City, Utah.
Closes August 21, 1954.
Entry fee $1, four slides allowed.
On exhibit in Salt Lake City on Sept. 8, 9, and 16.
For information and entry blanks, write Howard A. Western, 2223 E. 13th South, Salt Lake City, Utah.

15th Swedish Master Competition, and 5th Stockholm Salon of Photography, Stockholm, Sweden.
Closes Sept. 1, 1954.
Entry fee $1, three prints allowed.
On exhibit in Stockholm during Oct. 1954.
For information and entry blanks, write Swedish Master Competition, Stockholm 21, Sweden.

3rd Annual Santa Barbara International Exhibition of Nature Photography, Santa Barbara, Calif.
Closes Sept. 2, 1954.
Entry fee and number of prints on request.
On exhibit in Santa Barbara during Sept. 1954.
For information and entry blanks, write P.O. Box 177, Santa Barbara, Calif.

Northwest International Photographic Salon*, Western Washington Fair, Puyallup, Wash.
Closes Sept. 2, 1954.
Entry fee $1, four prints allowed.
On exhibit at Western Washington Fair, from Sept. 18 to 26, 1954.
For information and entry blanks, write Western Fair Assoc., Puyallup, Wash.

P.S.A. International Exhibition of Photography*, Photographic Society of America, Phila.
Closes Sept. 4 for Pictorial prints, and Stereo slides; Sept. 11 for Color prints and slides; Nature prints and slides.
Entry fee $2, four prints; $1, four slides.
On exhibit at convention at Drake Hotel in Chicago Oct. 6 to 9; additional exhibition at Museum of Science and Industry of Nature and Color slides on Oct. 17 and 18.
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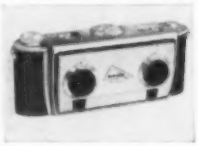
CAMERAS

BOLEX H-16 SUPREME camera, offered by Paillard Products, Inc., 100 Sixth Ave., New York 13, has a three-lens turret which locks in three positions for focusing of individual lenses. Rapid turning of the turret is effected by a built-in lever and there is a filter slot with six filter holders and four gelatin filter sheets. Minimum price with one lens is $395. A useful accessory is the Bolex Unimotor for driving the camera. With batteries and case its price is $95.25.



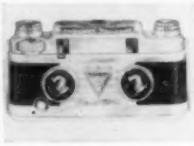
KIN-DAR STEREO CAMERA is a product of the Kinder Co., South Milwaukee, Wis., which claims simplicity of operation without eliminating the usual features. In addition, a coupled rangefinder permits focusing, viewing, and snapping in a single operation. Lenses are Steinheil-Cassar *f*/3.5, color corrected and coated. Speeds are from 1/10 to 1/100 sec plus Bulb; minimum aperture is *f*/16; and any 35-mm film in standard magazines may be used. Price is $99.50.

SUPER 75 is a new Argus camera featuring Colormatic, a flash exposure system requiring only an estimate of distance from camera to subject. The lens is then set at that distance and the lens opening set at the color indicated when the focusing mount is adjusted. Super 75 has a three-element *f*/8 Argus Luman lens; features include double-exposure prevention, picture-window viewfinder, built-in flash synchronizer, and a molded plastic body. Price of camera is $23.95; flash attachment is $3.80, and case $3.15.

ROLLEIMARIN, a watertight, pressure-proof housing for the Rolleiflex camera, is announced by Burleigh Brooks, Inc., 10 W. 46th St., New York 36, N. Y. The housing is usable with any Rolleiflex Automat *f*/3.5, which is attached, with the rear portion of its hood removed, to the upper section of the housing, directly beneath a prism, which changes the angle of viewing to 60 degrees for maximum convenience of swimmers. Price of the housing alone is $395 and the complete outfit with viewfinder, case, and flash equipment, is $475.

KODAK DUAFLEX camera has been improved by a more efficient, easier-to-use flashholder, and is now known as Kodak Duaflex III. The flashholder is the Kodalite flashgun heretofore used only on the Kodak Brownie Hawkeye. The new model will be made with a choice of lenses: the fixed-focus Kodet and the *f*/8 Kodar (lumenized). Prices, respectively, are $15.95 and $23.95.

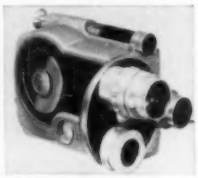
NEWEST LEICA CAMERA is the M-3, with many new features. A single shutter-speed dial combines all speeds from one to 1/100 sec, and may be set before or after winding. The built-in self timer is adjustable for delays from 5 to 10 sec. Synchronization is automatically adjusted to shutter speed. Film advance is effected by lever action, as is shutter winding. For a complete description, see the article beginning on page 94 of our June issue. Price of the new Leica is $288 without lens, and from $348 to $468 with lenses of various types. Importer is E. Leitz, Inc., 468 Fourth Ave., New York, N. Y.



STEREO VIVID and STEREO COLORIST cameras have been announced by the Three Dimension Company, a division of Bell & Howell at 3512 Kostner Ave., Chicago 41. TDC Vivid (illustrated) has the Colorist features, including automatic shutter set when film is advanced, and synchronization for both types of flash lamps and electronic flash. Both cameras make from 16 to 29 stereo pairs on 35-mm film cartridges. In addition, Vivid has coupled shutter and diaphragm settings through the exposure dial, and other unique features. Prices: Vivid, about $160; Colorist, under $100.

LENSES

F/1.0 ZEIKA ELITAR LENS of 2-in. focus is reported to be the world's fastest lens for general consumer use by its importers, Interstate Photo Supply Corp., 28 W. 22nd St., New York, N. Y. A resolving power is claimed of 2750 lines in the center and a minimum of 1450 at the corners, at a 15-degree radius. Flare is reported as non-existent, with light transmission of T:0.9, and color reproduction, as well as image quality and contrast, were found to be excellent, according to Interstate. Production is extremely limited and price is $295.



BERTHIOT TELEPHOTO for 16-mm cameras is announced by Camera Specialty Co. with *f*/3.5 aperture and 3-in. focal length. It has a focusing "C" mount, effective from 3½ ft to infinity and is finished in chrome. The Berthiot *f*/3.5 Telephoto is priced at $43.50. Camera Specialty's address is 705 Bronx River Road, Bronxville 8, N. Y.

NEW LENSES announced by Paillard Products, Inc., 100 Sixth Ave., New York 13, N. Y., are: Switar Visifocus 16-mm *f*/1.8 wide-angle-type for all 16-mm cameras; Switar Visifocus 2-in. *f*/1.4 for all 16-mm cameras; Switar 5½-mm *f*/1.8 for 8-mm cameras; Pan Cinor zoom-type with focusing range from 12½ to 36 mm and minimum distance from subject of 2½ ft, for 8-mm cameras. Respective prices are $99.50, $169.50, $119.50, and $219.50.

CINEMATAR lenses added to the line of Elgeet Optical Co., Inc., 838 Smith St., Rochester, N. Y., include 38-mm *f*/3.5 fixed-focus telephoto, in "D" mount, providing 3x magnification, list, $17.95; and 7-mm *f*/2.7

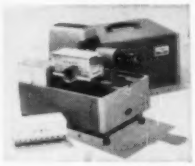
wide angle, with front diaphragm setting, list, $29.95.

PROJECTION & VIEWING EQUIPMENT

PANASCOPE DIMENSIONAL VIEWING SCREEN is announced by Willoughbys, 110 W. 32nd St., New York 1, N. Y. Panascope sets up on any table, tripod, or stand; can be used with any make or model of projector; permits viewing from either side of the screen; gives a dimensional effect to old or new color slides, moving pictures, and X rays, according to Willoughbys. The unbreakable plastic device has a viewing surface of 12x16, and costs $29.50.

EVEN-VU Screens for rear projection are manufactured by Commercial Picture Equipment, Inc., 1567 W. Homer St., Chicago 22. The material is Krene, with a specially embossed light-diffusing surface. There is said to be no hot spot. The screen material is fastened to the frame with strong snap fasteners and stretches to a perfectly flat surface, according to the maker. Prices range from $65.45 for 43x48-in. to $284.90 for 10½x 14-ft size.

ROCKET SLIDE PROJECTOR #1314 is announced by Brumberger Sales Corp., 34 34th St., Brooklyn 32, N. Y. It's for 2x2 slides and optical features include aspherical condenser system and color-corrected lens with all air surfaces coated for maximum light transmission. Rocket is of all-steel construction, is blower-cooled, and is built into a luggage-type carrying case. Price is $39.95.



ARGUS 300-WATT AUTOMATIC PROJECTOR, product of Argus Cameras, Inc., Ann Arbor, Mich., has a standard rotary changer in addition to the automatic changer. One stroke places the slide in position and the retraction stroke changes slide and advances magazine. There are individual binders for each slide and magazines hold 36 exposures. The portable case accommodates four magazines. Price is $67.95 complete and extra magazines cost $2.25 each. Changer units are $14.95.

STRIP-O-MATIC, a remote-control filmstrip advance mechanism, is announced by Viewlex Inc., 35-01 Queens Blvd., Long Island City, N. Y. Its mechanism is operated from a hand-held push-button remote-control unit. It can be used only with Viewlex "V" model projectors, with which attachment is effected by sliding the unit into place and locking. Heart of the device is a small clutch motor which is said to operate more smoothly than the solenoid formerly used. Price is $39.50.

KODAK STEREO VIEWERS I AND II are announced by Eastman Kodak Company, Rochester, N. Y. Model I is battery-powered and has single-element viewing lenses; is priced at $12.75. Model II operates on 110 v, ac or dc, and has

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achromatic lenses, also a brightness-control rheostat, and lamp with 8-ft cord. Price is $23.75. Either model may be converted to use of the other type of current.

VU-LYTE OPAQUE PROJECTOR is a product of Charles Beseler Company, 60 Badger Ave., Newark 8, N. J. Effectiveness of cooling has been increased by 30 percent. This new model operates on both ac and dc. It has a specially designed Monoplane Filament Lamp with a rated life of 50 hrs and new #14 Super-Service Power Cord. Price, with 4-in. diameter lens of 18-in. focal length is $235.00. Other models cost up to $248.50.

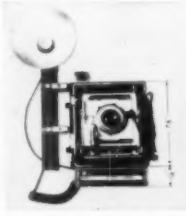
SOUND RECORDING EQUIPMENT

WEBCOR 2020 TAPE RECORDER, a product of Webster - Chicago Corp., 5610 Bloomingdale, Chicago 39, features push - button operation of all controls, has two speeds for recording and playing back, and records up to two hours on one 7-in. reel. Neon indicators indicate the correct-volume input level. There's a connection for attachment to an external speaker or amplifier for large meetings. Price is $169.50.

MAGNEMITE 610-A Tape Recorder has been added to the line of Amplifier Corp. of America, 398 Broadway, New York 13, N. Y. It is battery powered, weighs but 12 lbs, and its dimensions are 5x8x11. A fly-ball governor maintains constant film speed, dual-track recording providing playing time of two hours per track, a total of four hours on a 5-in. reel of 14-in. tape. Rewinding of motor during operation has no audible effect on recording or playback. Price of the new recorder is $275.

FLASH

NEW JEN B-C POCKET FLASHES add three improvements; built-in test lamp and circuit tester; direct-reading flash calculator; camera stand. The calculator dial is mounted on the back of the flash unit and one turn of the dial to the guide number in use will indicate correct aperture setting for any camera-to-subject distance. Deluxe Jen B-C Pocket Flash, offered by Jen Products Sales Co., 417 W. 42nd St., New York 36, N. Y., costs $16.95, with battery and camera bracket.



BATTERY PACK HOLDER, a product of Speedlight Center, 128 West 32nd St., New York 1, N. Y., provides a means for combining a speedlight power source with the camera. It is an aluminum enclosure that screws into the camera's tripod socket. The battery pack slides into the enclosure and is held in position by a clamp. Price of the device, presently made only for the 4x5 Graphic, is $8.95. Other models will follow.

FIVE NEW FLASHTUBES are announced by Amglo Corporation, 2037 W. Division St., Chicago. All are of high-efficiency trigger type and have reflective bases of tarnish-proof aluminum. The new tubes have been designed to permit shallower lampheads of lighter weight. Tube life has also been extended to 50,000 to 100,000 flashes from the same tube. Voltages for the respective tubes range from 180 to 2,500.

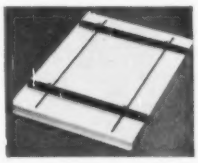
NORELCO MY-T-MYTE is the trade name of two new midget flashbulbs made by Amplex Corporation, 111 Water St., Brooklyn 1, N. Y. The lamps, PF 2 and PF 2M, have similar electrical characteristics and are for use with fixed-focus, open flash cameras. Each has a light output of 5,400 lumen sec. PF 2 has a bayonet base requiring no adapter for use with existing camera equipment, while PF 2M has the pinless miniature base to fit the new-type small reflectors. Price of either is ten cents each.

AMGLO CHAMPION a new speedlight offered by Amglo Corp., 2037 W. Division St., Chicago 22, has a light head that weighs but 28 oz and is attachable directly to the camera. Light output is equivalent to that of a medium-size flashbulb and the interval between flashes is 3 sec. Cost of the a-c lamphead is $69.95 with 16-ft cord and plug; a dry-battery pack costs $39.95; and a "Power Doubler" is $24.95.

C.O.C. FLASH GUN of miniature type has been introduced by Camera Optics Mfg. Corp., 101 W. 47th St., New York, N. Y. It is of plastic and has a detachable aluminized reflector designed for use with miniature flashbulbs. A bulb ejector is included in the unit, which can be attached to the camera by three different means. Standard model is priced at $4.95 and the B-C type is $5.95.

DARKROOM EQUIPMENT

FEDCO #400 DRUM DRYER, manufactured by Fedco Products, 37 Murray St., New York 7, N. Y., is seamless, dries matte or glossy prints of any weight, has a built-in squeegee, variable - speed drive, replaceable cloth belt, fan-cooled motor, and controlled heat. Its capacity is forty 8x10 single-weight prints per hour and it takes prints up to 14-in. wide. Price is $225.



BORDERLESS PRINTING EASEL is manufactured by De Brouwer Studio, 813½ Tenth St., Modesto, Calif. It is adjustable to any size to 11x14, is made of 18-gauge sheet metal with two movable bars which hold the paper flat without covering any of its area. There are no white margins to be trimmed off, according to the manufacturer. Price is $9.50.

WASTEBASKET which is chemically resistant and guaranteed unbreakable is announced by Permo Products, P. O. Box 1027, Rochester 3, N. Y. It is made from "squeeze-bottle" polyethylene, is extremely flexible, and will neither chip, dent, crack, or rust, according to the manufacturer, who claims suitability for mixing large quantities of chemical solutions. Prices: 15-qt, $3.95; 8-qt, $1.95.

HYPOKEI is a new hydrometer hypotesting device imported by Spiratone, Inc., 49 W. 27th St., New York 1, N. Y. Floated in a container of hypo it indicates the degree of exhaustion and also the proper time for complete fixation. Hypokei is sold in a wooden container for safe storage and is priced at $1.

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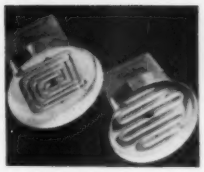
H. I. REPLACEMENT GRID LAMPS in production by Aristo Grid Lamp Products, Inc., 106-23 Metropolitan Ave., Forest Hills, N. Y., are intended for use as interchangeable grids in standard Aristo units fitting specific enlargers. The illustration shows a unit equipped with the standard grid and beside it another with the new H. I. grid in place. The newer grid is at the left. Price is $10.75.

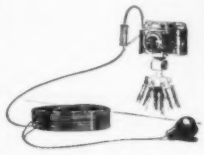


OMEGA D-2 CONDENSER LAMPHOUSE, a product of Simmon Brothers, Inc., Long Island City, N. Y., was designed for use on the Automega E-4 Enlarger, which it converts into a condenser autofocus enlarger for 2½x2½ to 4x5 negatives. The D-2 produces prints with slightly more contrast than those made with the Omegalite, and rotates on the E-4 turntable in the same manner. Without Colorhead, but including a set of 6½-in. condensers, D-2 costs $66.80; with Colorhead, the price is $81.80.

MISCELLANEOUS

CLOSEUP DICTIONARY, a twelve-page illustrated booklet containing simple definitions of virtually all popular terms pertaining to close-up photography is available for 25 cents by writing direct to Spiratone, Inc., 49 West 27th St., New York 1, N. Y. It includes tables showing proper settings, depth of field, and coverage for close-up lenses and extension tubes.

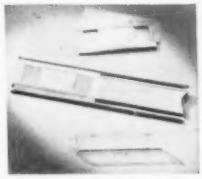
KAGRA REMOTE CONTROL EXTENSION UNIT, distributed by Willoughbys, 110 W. 32nd St., New York 1, N. Y., permits photography of persons and animals from a maximum distance of 34 ft. A 22-ft section is attachable to another of 12-ft length by a metal connector. The unit is supplied with a Compur or Prontor release which is interchangeable with most standard releases. The bulb can be hand-held or operated by knee or foot pressure. Price is $10.95 with case.



P.S.A. Manual describes the many services rendered to members by Photographic Society of America. Cover of the 16-page booklet shows the Society's headquarters at 2005 Walnut St., Philadelphia 3, Pa. Free copies will be mailed on request.

FLASH FOLDER entitled "Do's and Dont's In Flash Photography" will be mailed to any reader by Burgess Battery Co., Freeport, Ill. It emphasizes the superiority of photo-flash batteries over those made primarily for flashlights, pointing out that the former provide three times more amperage.

REALIST MASK AND JIG announced by Realist, Inc., comprise a thin aluminum stereo mask with die-cut windows and channels at top and bottom into which the film is slipped and accurately positioned by guide marks, and a jig which accepts two masks and indicates film placement therein by guide marks on a plastic aligning bar. Three window sizes are available and price of a box of 50 masks is $1.75 and that of 500 is $15.75.



NEW BOOKLET, Macrophotography and Photomicrography with the Exakta VX, published by Ihagee Camera works, will be sent free upon request to Exakta Camera Co., 705 Bronx River Rd., Bronxville 8, N. Y.

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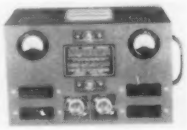
MULTI-LITE, made by Marcson Products Co., 400 N. Wells St., Chicago 10, is a four-receptacle extension unit attachable to any electrical outlet and containing its own 15-ampere fuse to protect those in the main line. Dimensions are 7x4x2 and weight 1¾ lb. The case is of steel with baked-enamel finish, and Multilite is provided with a 6-ft service cable and metal handle. Price is $4.95.

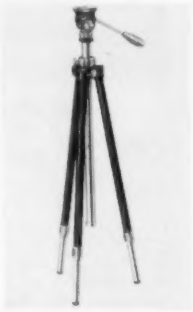
EXYLIN PLASTIC APRON is offered by McCoy, Jones and Company, Merchandise Mart, Chicago. It is said to be tough and wear-resistant, easily cleaned, free from rustle, waterproof and mildew free, odorless, and of good appearance. Large and small sizes cost the same, $2, postpaid.

POP-UP ejector-type adapters for the new miniature flashbulbs are available from the Harwood Mfg. Co., 466 W. Superior St., Chicago 10. A finger touch on the release spring ejects used bulbs, while a knurled collar permits easy insertion or removal of the Model 110 adapter from bayonet sockets. Price is 25 cents. A Model 111 type adapts the M-2 flashbulb to medium-size flashgun sockets.



COLORTRAN DUAL CONVERTER is an addition to the ColorTran converter line of Natural Lighting Corp., 612 West Elk Ave., Glendale 4, Calif. The unit handles the input power from two separate 115-v circuits so that a total wattage of 3000 is available to produce more illumination than a single line would allow. The ColorTran steps up this wattage to produce the equivalent of 7000 watts of photographic color-corrected light. It has color adjustments for all types of color film. Price is $197.50.

PAROMEL COMPANY, 2040 W. North Ave., Chicago, has taken over the DeVry line of 35-mm motion-picture equipment. The DeVry 16-mm line is to be handled by Bell & Howell Company, 7100 McCormick Rd., Chicago.



TRIPLEX QUICK-SET TRIPOD AND PAN HEAD, manufactured by Quick-Set, Inc., Skokie, Ill., was designed for small cameras of moderate weight. It extends 52 in. from the 23½-in. telescoped size, weighs 2 lb. 5 ounces, and is made of aluminum. Price, with pan-head, is $17.95.

FREE BOOKLET offered by Eastman Kodak Company, Rochester, N. Y., provides story themes and how-to-do-it information for home-movie makers desiring to make movie stories of birthdays, holidays, and weddings. Write Eastman's Sales Service Division at Rochester for your copy of the leaflet, titled "Popular Home Movie Stories, Birthdays, Holidays, and Weddings."

ZIP-PACS are announced by Ruko Company, 3 W. 18th St., New York, N. Y. Available styles are: #10 Adjusto Zip-Pac (illustrated) with Ruko Adjusto Block for adjustment to fit any stereo, reflex, or 35-mm camera; price, $21. #20, same as preceding but in genuine leather, costs $29.98. The #11 holds the Polaroid camera with flash attached, and is priced at $19.95, while the #12, which holds any 8-mm movie camera plus film and meter, costs $8.95.—▶

New: The Robot Royal Camera

(*Continued from page* 82)

on the side of the camera body to permit a neck-strap to be attached, and, particularly, the difficulty of rewinding the film if you go past the last few exposures on the film roll. The rewind lever can be managed at the end of the roll, but not easily. There isn't any problem, however, if you watch the exposure counter and rewind before the end is reached. By and large, though, the Robot Royal is solidly built and well finished. In operation, the synchronization mechanism proved excellent at all speeds for flash as well as speedlight.

I consider the new Robot a valuable tool for many single shots as well as for sequences where my assignment is to follow or analyze the aspects of a moving subject. When you're looking for a single picture in a welter of activity; when you're on a dangerous assignment, or at a fight, convention, or auto race; when you have to steal a picture and there's no time to go through the motions of winding the camera for each exposure—in all these cases, the Robot Royal in the fully-automatic sequence setting is invaluable. It's a natural, too, for circus coverage, for combat photography, shooting a rodeo, and covering daredevil auto racing.

The Royal is an exciting instrument, pointing the way to the perfect miniature camera—one with all its automatic conveniences plus the full 1x1½-inch frame of the standard 35-mm miniature camera in place of the 1-inch-square frame. For all its conveniences, however, an automatic camera like the Robot Royal requires a strong discipline on the part of the photographer who uses it. In experienced hands, it can give the photographer complete freedom to concentrate on the subject matter. In careless hands, it merely produces more poor pictures faster than an ordinary camera. It just can't take the place of talent.

Made by Robot Berning & Co., Dusseldorf, in the Western Zone of Germany, the camera is imported by Intercontinental Marketing Corporation, New York, who introduced the first Robot into the United States almost 20 years ago. The camera with 40-mm Xenon f/1.9 lens is priced at $295. In addition to the supplementary lenses mentioned above, the usual assortment of lens shades, cases, brackets, underwater aids, and other accessories are available. In sum, the Robot Royal, the only fully-automatic sequence camera being made today is a good value—an indispensable tool for the professional and a wonderfully flexible instrument for the serious amateur.—▶

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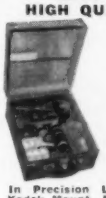
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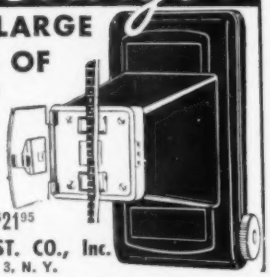

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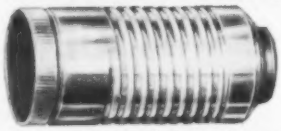

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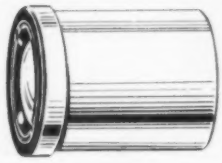

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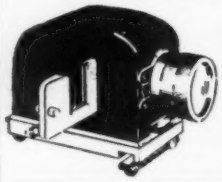

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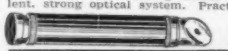

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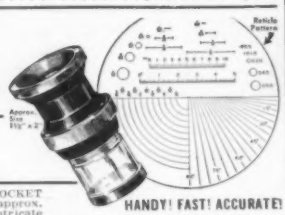

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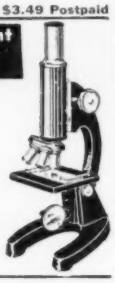

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